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ADDITIONAL NOTES
ON
HAWAIIAN FEATHER WORK

SECOND SUPPLEMENT

BY

WILLIAM T. BRIGHAM, Sc.D.



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THE STEEN BILLE CAPE, COPENHAGEN.

Supplementary Notes (No. II) to an Essay on Ancient Hawaiian Feather Work.
By WILLIAM T. BRIGHAM, SC.D., *Director of the Bernice Pauahi Bishop Museum,*
Honorary Fellow of the Royal Anthropological Institute of Great Britain and Ireland.

WHEN in the first part of the first volume of the Museum Memoirs, a formal account of the ornamental feather work of the ancient Hawaiians was given to the public in 1899, it was hoped that all of the few remains of this perishable fabric might be recorded in the archives of this Museum and where possible figured. The public museums of Europe and America were ready to contribute their specimens in photograph and sometimes in colored drawings, even her gracious Majesty of England, Victoria, ordered excellent illustrations of the specimens recently discovered and then in her private museum in Windsor Castle, to be sent to the author; but the people of Hawaii who should have been interested in this preservation of the good and interesting work of their ancestors, did not display these treasures as we might have felt justified in expecting, and doubtless there are still some small specimens carefully preserved that have not been brought to the attention of this Museum. On the other hand the publication of the material at our disposal led to discoveries quite unexpected, and in 1903 a supplement was published enlarging to a considerable extent our list, mainly from the museums on our exchange list whose officers were on the watch for such specimens as might be offered to them.

In the last journey of the Director of this Museum around the world in 1912 not only were the rough drawings made in the note books of a previous journey in 1895 replaced by photographs and measurements, but many new specimens were brought to light. After the first publication a discovery was made in Petrograd (then St. Petersburg) of some of the treasures collected on Captain Cook's last voyage. It may be recalled that the expedition when arriving off the coast of Kamchatka was short of provisions and in no little distress. Captain Clerke was on his death bed and had named Captain King as his successor, directing the ships to make for what is now Petropaulovski seeking supplies. The account of their reception in this desolate looking harbor¹ (April, 1779) as given in the third volume of Cook's last voyage is one of the pleasantest episodes in the history of the intercourse of nations. Major Behm the Commandant and later the Captain Shmaleff his successor, furnished the ships with all the provisions desired, absolutely refusing compensation, declaring that the Empress Elizabeth would rejoice to assist Englishmen on such an expedition. In some measure to requite this unexpected liberality "specimens of all our curiosities" were presented to the Commandant.² These were carefully boxed and forwarded to the Russian capital.

¹ See the plate in the Atlas of Cook's Last Voyage.

² Cook's Third Voyage, 1785. Second edition, p. 301.
(1)

As in the case of Vancouver's official collections made fourteen years after the visit of Cook, these were lost in the Government warehouses; so little was the intelligent interest in Ethnology awakened at that time. Let us remember also that when Cook's *reliquæ* reached England they were sold at auction and scattered; some of the choicest finding after many years, a worthy resting place in the Anthropologisch-ethnographische Abteilung des K. K. Hofmuseum in Vienna. Some of these have been already illustrated in the publications of this Museum through the kindness of Dr. Franz Heger the learned Director.¹ But the time at last came to bring to light the grateful offering of the survivors of the Cook expedition. I do not know the circumstances of the discovery, nor are they important, but my attention was called to it by a Russian visitor to this Museum, Vladimir Svjatlovskij, Professor in the Petrograd University. When at last my opportunity came to visit Petrograd it may well be supposed that the Imperatorskaja Akademija nauk was not the least attraction. The Russian Imperial Academy is perhaps the most extensively organized in the world, for besides having scientific activities extending all over the vast Russian Empire (we cannot yet call it Republic), it has six distinct and remarkable museums in the capital, and of these the Anthropological-Ethnological of Peter the Great contained the precious relics. It is not always a great advantage to be a corresponding member of a foreign academy, but here it was (although the great courtesy found everywhere in Russia might have answered the purpose), but Dr. Wilhelm Radloff the Director, whose name was on my diploma, seemed to give me a most hearty welcome, and opening the cases containing the treasures put them at our service, and my Secretary Clarence M. Wilson and I went speedily to work examining first the feather work, of which the results are of interest here, and then the other often remarkable objects not only from the Hawaiian Islands, but from all the islands visited on the voyage of Cook. As we were promised photographs of the important specimens we did not make sketches, but contented ourselves with a careful examination. These photographs are used to illustrate this collection in this treatise.

In the dispersal of the collections of Cook part were purchased as curiosities for what were then called museums, or by private bidders who appreciated the artistic if not the scientific value of the beautiful specimens that have seldom, if ever, been surpassed by the subsequent collections from the same localities. From these private holders in course of time, as the growing science of Anthropology claimed room for itself in the Government museums, came as solitary specimens or more extensive collections, for the shelter, care and exhibition so difficult, when in private houses, the scattered "curiosities".

While moth and rust corrupted in very ancient times, it seems to those in charge of modern museums that these destroyers of historical relics have been "gathering their clans" and become, as the years roll on, greater forces of destruction, until the museum

¹ Occasional Papers, Vol. I, Plates III-IV. Memoirs I, fig. 20, p. 30.

curator needs all the resources of science to protect the relics that primitive man made in the younger world, and his posterity may never make again. Modern museums have become temples of refuge perhaps more sacred, when the spirit of barbarous man is permitted to revisit the troubled earth, than the temples reared for the worship of the Creator and Father of all the peoples on earth, and consecrated by that worship through the centuries.

So it happens that a fine collection of "Cook relics" is now in the Australian Museum in Sydney, which was first offered to this Museum but declined, perhaps from the feeling, still strong, that Cook's memory was not sweetened by his acts on this group or his legacy to the inhabitants who so hospitably received him and even worshipped him as Lono, chief among their gods. The very interesting specimens are well cared for in the Australian Museum, and the Director of the Bishop Museum (although not consulted in the matter) deems them better placed than in the present crowded Bishop Museum. Australians also remember the wonderful survey that Cook made of their eastern coast; the memories of Botany Bay bring pilgrims to that beach where Sir Joseph Banks found so many botanical specimens; and perhaps the best memorial statue of Cook stands in Sydney. I had myself hoped to collect in one account all the scattered mementos of Cook, especially the authentic specimens found in the many museums of the world. The notes made in the museums and the "genealogy" of each specimen remained unpublished. The subject did not seem to exactly fit into the plan of "the Deed of Trust", for they were indeed relics of an Anglo-Saxon and not of a Polynesian and all the Polynesian implements that form so important a share of the "relics" could not change the flavor of the central figure: the notes may finally appear elsewhere.

To return to the important subject of the preservation of the delicate fabrics of the Hawaiian feather work, the danger of deterioration, at least in the climate of these islands, is not confined to the ravages of the innumerable insect and vegetable pests, but the great actinic energy of the light acts very unfavorably on the feathers, more especially of the yellow oo; the red of the iiwi is far more resistant. Even in a room so darkened that a visitor has to adapt the eyes to the small amount of light before seeing clearly, the cloaks and capes perceptibly lost color in a few years, and the Director devised a case to protect the more valuable ahuala from the insidious ravages of light as well as from atmospheric and living enemies. An account of this was published in the Annual Report of the Director for 1915,¹ but from its intimate connection with the subject of feather work it seems well to repeat the illustrations with a somewhat extended description. This case was made by the Art Metal Company of Jamestown, New York, and is well shown in Fig. 1.

The case idea was suggested by a very good one in the Dresden Museum, but the construction for the Bishop Museum needs was quite different, and as transportation

¹ Occasional Papers, VI, No. 3, p. 134.

was matter for due consideration, it was made in sections and cemented together in the Museum. Its external dimensions are, 10.5 feet in length, 7 feet in height, and 2 feet in depth. Ordinarily it stands against the wall quite out of the way, but at the left-hand front corner is a pivot firmly planted in the masonry of the floor on which the whole case readily turns supported on wheels eight inches from the floor; the wheel nearest the pivot turns on its own pivot, and all the wheels are rimmed with a suitable substance

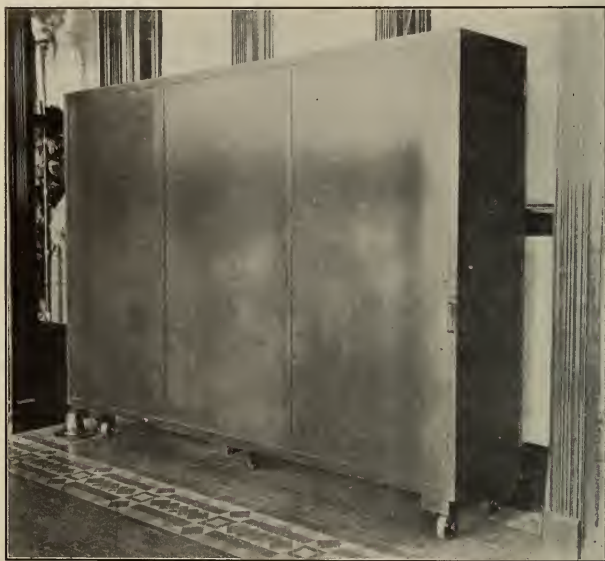


FIG. 1. CASE FOR THE AHUULA.

to avoid noise or floor disfigurement. The end door has its inner edge beveled and fits into a similar bed covered with poisoned felt; the lock is from Jenks, Middleborough, Mass., bolting top and bottom, and for greater security the bolt is held by an additional Yale lock. Within the end door are six wooden frames (covered on both sides with unbleached cotton cloth), which are supported by grooves top and bottom, and are readily withdrawn and when out are supported by a movable trestle. To these frames on both sides are attached by a number of points the cloaks spread to their full extent, but supported in so many places, in all readily detachable, that the least possible strain is brought upon the fabric. These frames with the ahuala are well shown in Figs. 2 and 3.

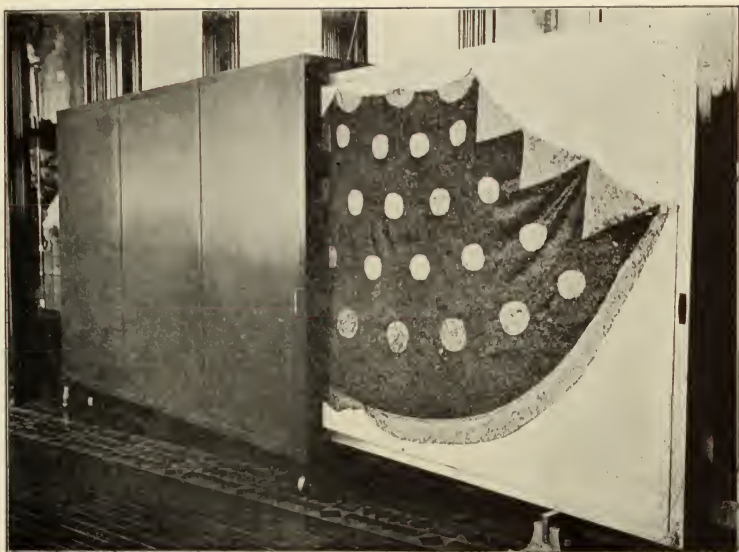


FIG. 2. FRAME SHOWING THE JOY AHUULA.

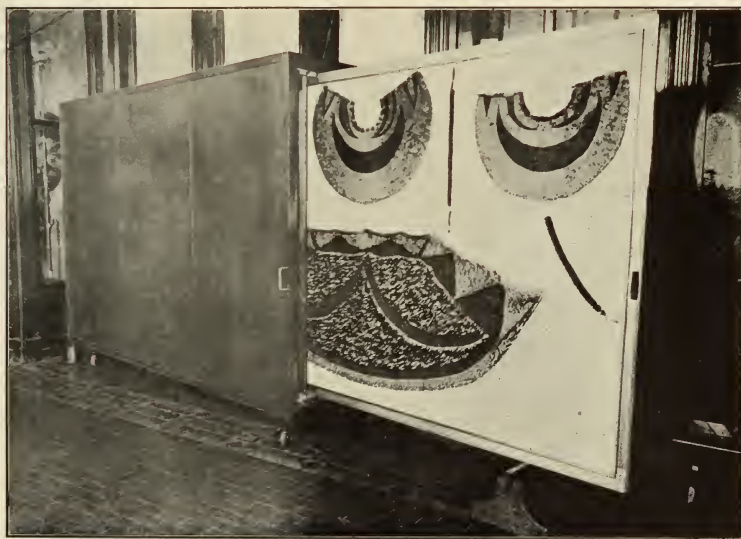


FIG. 3. FRAME SHOWING SMALLER AHUULA AND LEI.



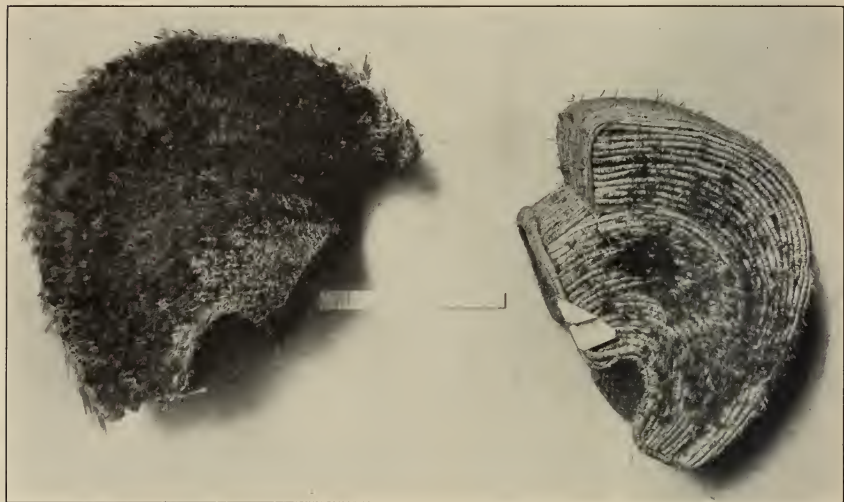
FIG. 4. MODEL OF AN HAWAIIAN CHIEF, PETROGRAD.



FIG. 5. SIDE VIEW OF FIG. 4.

THE COOK COLLECTION AT PETROGRAD.

Unfortunately the photographs sent were not numbered but the descriptions may identify them. The model which is supposed to represent an Hawaiian chief serves to show the use of a number of articles in rather an incongruous association (Figs. 4 and 5). For example, the cloak is worn in a somewhat unusual manner, the remains of a rather uncomfortable feather lei surround his throat, his right hand holds a fan, his left a fly-flap kahili, a dancer's rattle of dog-tusks covers his right shank, and a bracelet of boar-



FIGS. 6 AND 7. MAHIOLE OF THE LOW CREST, PETROGRAD.

tusks encircles his left wrist; both helmet and lei show plainly the ravages of insects; the handle of the small kahili is well made of alternate rings of whale ivory and *ca* (tortoise-shell) disks.

The object that first attracted attention in coming to the case containing the Hawaiian exhibits was a perfectly black helmet of good form with a rising crest, but wholly covered with black feathers apparently of the *oo*: it is the only black mahiole that I have ever seen or read about; of course there was no history connected with this specimen except its provenance from the Cook collection. Unfortunately no photograph of this was sent, nor was the one on the model separately figured. Of the others we have the two shown in Figs. 6 and 7, both badly stripped, while as I remember it the black one was in good condition. The shape of No. 7 is not unlike the one brought

home by Vanconver and now in the Bishop Museum.' It will be noticed that in Fig. 6 the network to which the feathers were attached still remains on the body of the mahiole. The number of this pattern of mahiole found in museums would seem to indicate that they might have been the insignia of chiefs of the second rank. Such helmets were strong and a much better protection to the head of the warrior than the often fantastic structures, now a favorite model for the costumer of the modern pageant. The origin of this more common form is fully explained in the first volume of *Memoirs*. It certainly did not hark back to the ancient Greeks.

Of the ahnula in this collection no separate photograph of the cloak displayed on the model already figured was received, but it is not difficult to make out the pattern from the two figures given. It is in fairly good condition and of large size. The smaller capes are hardly so well preserved, but the patterns are more distinctly shown: yellow and red with often black spots on the neck or front edge.

Figs. 4 and 5 show a red cloak of ordinary size (although it looks longer from the way it is disposed on the figure), with a broad border of yellow oo; two yellow crescents are below the middle, and a spherical triangle of yellow touches the middle of the neck border, with half similar triangles on either side. This cloak is in better preservation than the mahiole on the same model.

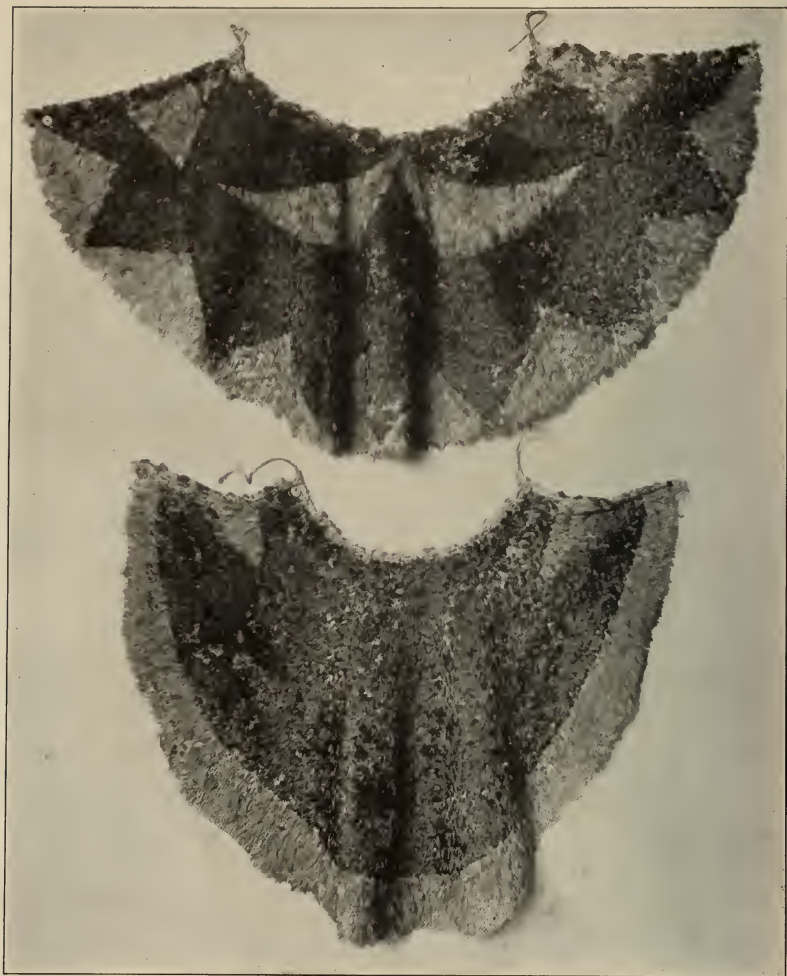
Fig. 8 shows a red cape with two small yellow crescents, a border of yellow triangles with an angle introrse, and one of the same form and color on each front edge. This cape is badly eaten, whether by the tooth of Time or some other is not important.

Fig. 9. A cape of red with two yellow semicrescents on the front borders, and a graduated yellow band around the base, of which the width at the back is twice that of the front. The neck border is yellow while the front borders are too far destroyed to determine the proportion of yellow and red.

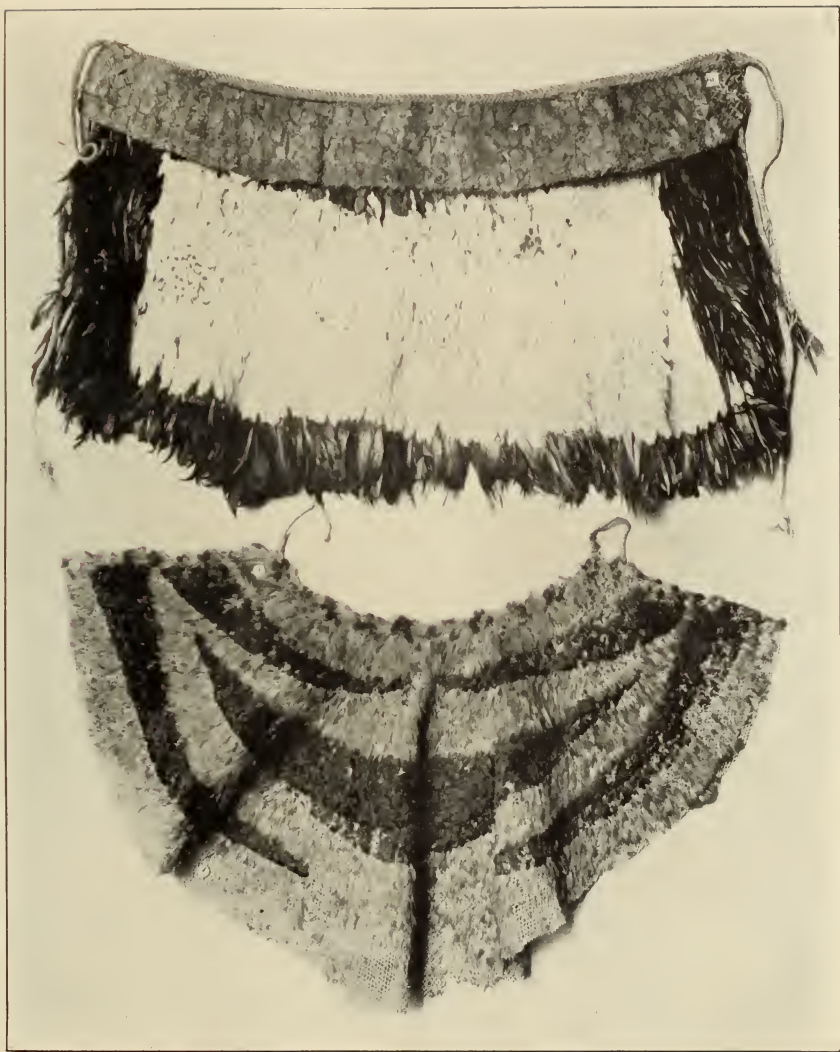
Fig. 10. One of the capes worn over the shoulder for convenience in battle for wielding club or hurling spear. It was not of a kind to mark chiefly rank. In shape it much resembles the Maori cape of New Zealand, and is made of black and white feathers of the common fowl. The curious border of matting which is sewed on (apparently since the cloak was used) is very puzzling. It would seem to render the use of the cape in battle impossible, and I have wondered whether the similar cape in the Vienna Museum, No. 70, I, p. 76, which is also from Cook's last voyage will not show us that such a cover was not unusual. The extreme width is 40 inches. I had no specimen of the Red-tailed Tropic Bird (*Phaëthon rubricauda*) with which to compare the feathers, and here where the bird-skins are abundant, I have not the cape: the white feathers are probably Tropic Bird.²

¹ *Memoirs* B. P. Bishop Museum, I, p. 5, fig. 2. Still another now in the K. K. Naturhistorische Hofmuseum, Vienna, from Cook's collection and even more closely resembling this one in Petrograd, is shown in the same volume, p. 43, fig. 35. See also *Occasional Papers*, I, pl. iii, 5.

² See Notes and Corrections at the end of this Memoir.



FIGS. 8 AND 9. HAWAIIAN AHUULA. COOK.



FIGS. 10 AND 11. CAPES FROM COOK COLLECTION.

Fig. 11. A yellow cape with red ornamentation as shown in the figure. The neck band was of red and yellow while the front bands were smaller and of yellow and black. As will be seen on the figure the feathers are nearly stripped from the lower portion of the cape.

A WAR CAPE FROM COOK, SYDNEY.

This war cape in the very interesting collection of Cook relics in the Australian Museum in Sydney was figured in the first volume of the Bishop Museum Memoirs and

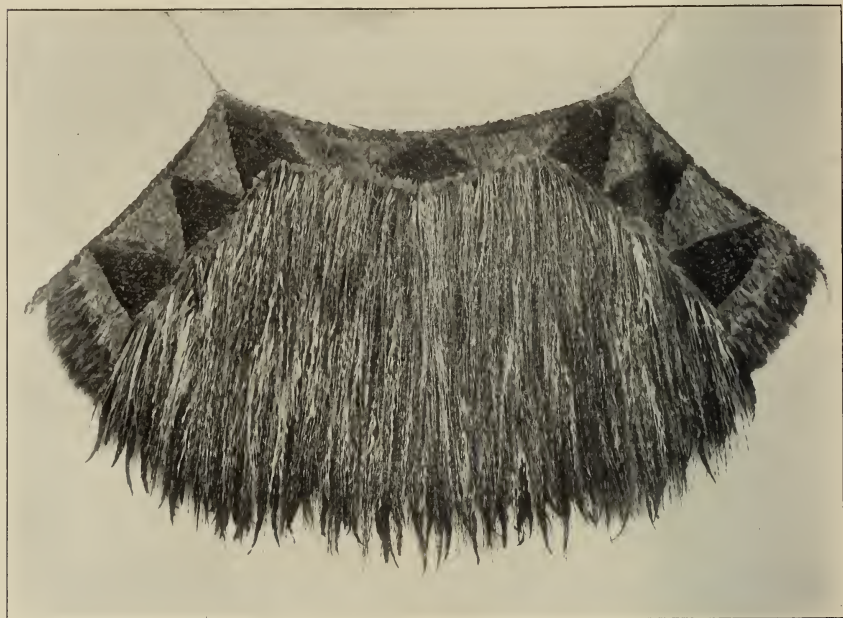


FIG. 12. CAPE, COOK COLLECTION, SYDNEY.

is here repeated to show the variety of ahuula collected by Cook in the best period of that manufacture. Petrograd, Vienna, Berne, London, Sydney and Wellington have relics of that immortal expedition, while the Hawaiian Islands cannot show the smallest cape that has returned to the place of origin. It seems a pity, but on the other hand we possess finer feather work than any Cook was able to carry away, and ours is in far better preservation than most of the others.

Except for the neck band and front border the cape looks like a kiwi feather cape from New Zealand, and has great resemblance to the fine kiwi cloak in the Bishop Museum, No. 8579. Other similar war capes recorded in the list of Hawaiian ahuula appended

to this Supplement, are No. 26 which is very like, 33, 34, 35, all in British Museum, 64 in Leiden, and 94 in the Peabody Museum, Cambridge, Mass., this being No. 73. It seems that the long greenish-black feathers of the Frigate Bird (*Fregata aquila*) used in these capes and not well cared for are apt to become stringy and hardly recognizable.

THE FEATHER HAT.

In 1896 I found in Vienna a curious hat, evidently of foreign design which seemed authentically traced to Cook's last voyage: the feathers were few and the relic had eventually reached a safe port from very stormy seas. It was the only one of its kind

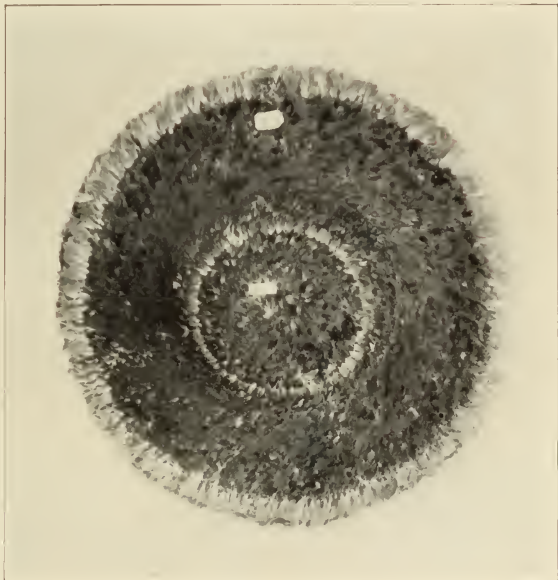


FIG. 13. FEATHER HAT.

so far found in a rather careful search for Hawaiian feather work in the museums of the world, and it was so evidently an attempted imitation of a *haole* hat in genuine Hawaiian feather work that I attached little importance to it, and indeed it was hardly sufficiently preserved to form a definite opinion of its origin and object. When another of these hats was found in the collection of Cook relics now in the Dominion Museum in Wellington, N. Z.,¹ all doubt as to its manufacture was removed and the good condition of the second specimen permitted a full examination, and by the kindness of Mr.

¹These articles were originally in the Bullock Museum, London, and the Dominion Museum has a most interesting priced sale catalogue of the contents of this museum sold on the block. Most of the Cook relics were gathered into the present collection through private hands. The capes, etc., will be figured later in this essay.

Augustus Hamilton, an old friend, then Director, since deceased, I obtained photographs of this with the other specimens of this fine collection of Cook relics which are here presented. The first, Fig. 13, shows the upper surface of the hat with its covering of red iiwi feathers relieved by a generous border of oo yellow feathers on the outer rim and a narrow band around the body of the hat. The second, Fig. 14, shows the under surface with the entire rim covered with the feathers, and the third gives a clear idea of the basket work of the structure and of the somewhat decayed network to which the

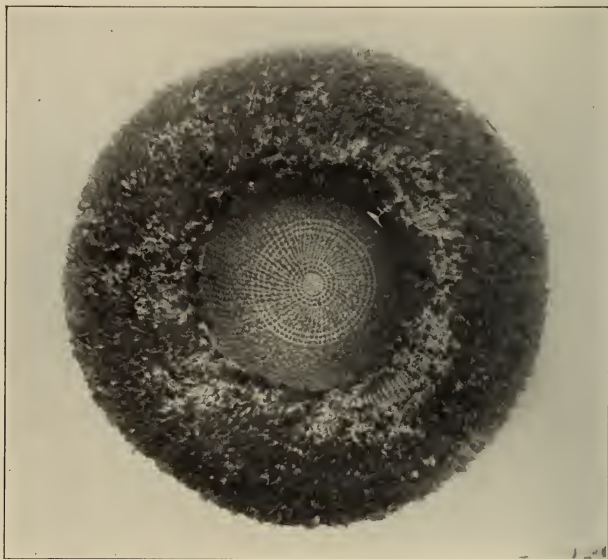


FIG. 14. INSIDE OF FEATHER HAT.

feathers are directly attached (Fig. 15). The weight of the structure is rather too great for comfort, and I doubt if the officers for whom these feather-covered baskets were made ever wore them, but it can be plainly seen that the workmanship was strong and skillful; we may well believe that they were a labor of love for the foreigners whom they at first worshipped and who later treated them so badly and left them so deadly a legacy. The structure is of wound basket work of great strength such as was often used in making the mahiole or helmets, and was made wholly independent of the feather covering, the latter being also made apart and later fastened to the basket by sufficient loops of fibre. Note also the figure of the same hat shown on the title-page.

So far only the pair of hats have been found; of course it is possible that there may be another in private hands, but none has appeared in museums. The Petrograd collection was the most likely place to look for one if any more existed, but if the conjectures of the author are well founded there would probably not be more than two of these "complimentary" imitations of foreign mahiole made, one for "Lono", the divine name given to Cook by the islanders when he first appeared, and the other for Captain King whom the natives much loved and believed a son of the commander, so evident

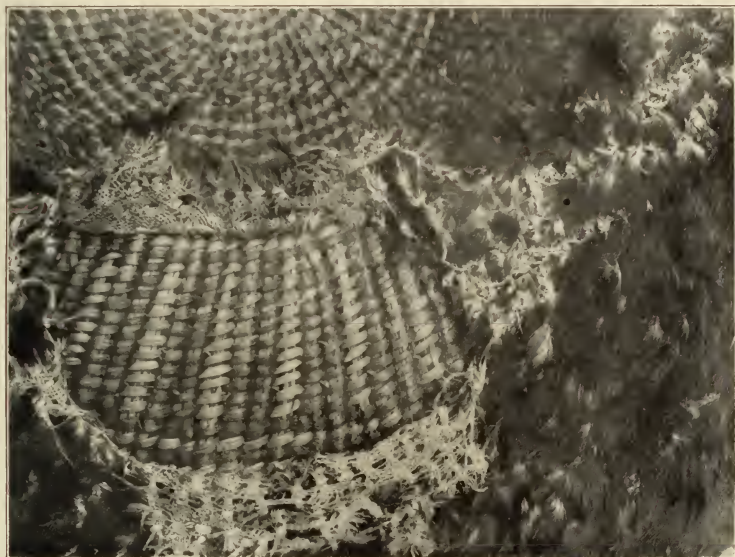


FIG. 15. STRUCTURE OF THE FEATHER HAT.

was the confidence Cook reposed in his young lieutenant whom all the staff seem to have liked, and whom Captain Clerke who succeeded to the command of the expedition after the death of Cook, on his death bed appointed his successor.

It is certainly curious that in the remarkable scattering of the Cook relics these hats should now be settled in museums as nearly antipodal as possible on land, Vienna in Austria and Wellington in New Zealand. It is also interesting that two of the best existing collections of the articles Cook's expedition gathered from the Pacific have returned to their original home after strange wanderings, while the Hawaiian Islands with which the name of Cook is sadly though everlastingly connected, have hardly an important specimen!

AHUULA BELONGING TO HER MAJESTY LILIUOKALANI, FORMERLY QUEEN OF HAWAII.

By the kindness of Her Majesty we have been allowed to examine and photograph this cloak, and the illustration shows the distribution of iiwi red and oo yellow and black. The red is so brilliant that I was inclined to think it apapane rather than iiwi: it is often a puzzle for different specimens of each of these two birds show such great variation in color that almost any shade of scarlet or crimson can be matched.



FIG. 16. THE LILIUOKALANI CAPE.

The dimensions of the cape are: extreme width, 33.5 inches; depth at the back 16 inches, at the front 10.5 inches. The network is in one piece and uniform.

In the absence of color in the illustration (Fig. 16) it will be well to specify more fully. The divided crescent is black with a filling of yellow; the two semicrescents above this are red as are also the triangles on the lower front. The neck band consists of twelve black and eleven yellow patches; similar patches ornament the front borders arranged in the following order from the top: red, yellow, black, yellow, red, yellow, black, yellow, red, black. The strings are of the square braid *oloná*. The Queen inherited it from her mother Keohokalole, and of its earlier history we have nothing authentic.

THE FULLER CAPE.

In the private collection of my friend Mr. A. W. F. Fuller of Sydenham Hill, London, is a cape with an interesting history which he had secured a little while before my visit to him in 1912. It was brought to England in 1821 by Kamamaln (wife and sister of Liholiho, Kamehameha II) and was given by her to King George IV, who presented it to the Honorable Miss Paget who gave it to Her Grace the Duchess of Rich-

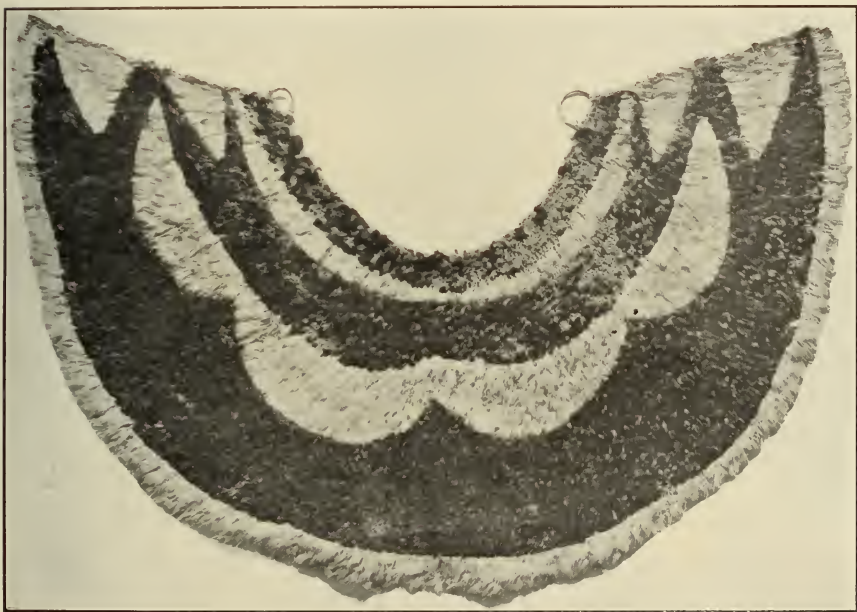


FIG. 17. THE FULLER CAPE.

mond (*née* Caroline Paget). She gave it to Mr. E. Humphrey who had a collection of such curiosities, and he left it at his death to his nephew Mr. Humphrey L. Freeland, Member of Parliament for the city of Chichester. On the twenty-fourth of February, 1853, he (Freeland) presented it to the Chichester Museum, where it hung in the open exposed to dust and moth for about twenty-five years until it was placed in a case by the Rev. A. Fuller, father of the present owner, who was then acting as Honorary Curator. On the fourth of June, 1912, it passed into the collection of Mr. A. W. F. Fuller with the entire ethnological collection of the Chichester Museum.

The cape measures in extreme width 31 inches; depth on back, 13 inches; on front, 9.5 inches; circumference of the neck, 18 inches; and of base, 62 inches. The net is fine, reinforced on neck and front with three-ply cord sewn on; the short cords at the neck are of the usual square braid *oloná*, and about six inches long. The base color is *iiwi* red and the border and ornaments as shown in the figure are of *oo* yellow much faded as might be expected from its long exposure. The figure shows the form and condition very well.



FIG. 18. THE BEASLEY AHUULA.

On page 108 of the Chichester Museum catalogue is the following entry: "Donor—His Grace the Duke of Richmond;—presented, June 27, 1853. Cloak made of feathers from the Sandwich Islands." This cloak is now in the collection of Mr. Harry G. Beasley (Fig. 17), but there is nothing to directly connect it with the cape. The Duke had many ethnological specimens.

THE BEASLEY AHUULA.

Among the private collections of England that of Mr. Harry G. Beasley of Abbey Wood, Kent, is noteworthy and among his treasures are many from New Zealand and other parts of Polynesia. He has long been engaged on a work of study and illustration of the fish-hooks of the Pacific. A few years since he obtained the cloak, illustrated in Fig. 18, of a pattern resembling the Joy cloak (No. 16 in the list of *ahuula*, and still the largest cloak known of Hawaiian manufacture), the eighteen circles of yellow

oo, and the basal border of the same, while the body of the cloak is iwi red. The measurements are: extreme breadth 8 feet 2 inches; depth of back 4 feet 7 inches; front 4 feet 1 inch; the neck line measures 2 feet 4 inches; the basal line 9 feet 6 inches. As the figure shows it is much worn. There is no history attached to the specimen prior to its arrival in England. Like the Fuller cape it was obtained from the Chichester Museum and was presented to that Museum by the Duke of Richmond, June 27, 1853.

CLOAK IN BISHOP MUSEUM, NO. 958.

Although this cloak was enumerated in the Feather Work of Volume I of the Memoirs, it was represented merely by a diagram, and it seems worthy of a more com-



FIG. 19. CLOAK NO. 958 B. P. B. M.

plete illustration, although nothing more is known of its origin. Its remarkable length, 9 feet 4 inches, while its depth on back is 50 inches and in front 48, the iwi red of the figures occupying nearly half of the surface, make this garment one of the most attractive that we have seen when placed on the shoulders of a tall muscular warrior. It has evidently been used to considerable extent as the feathers are worn in places almost to showing the underlying net, but otherwise it is in good preservation, and the red is very little faded. As stated in the previous account it was purchased in London for twenty-five pounds; its history will probably forever remain unknown. Compare this with the Colgate cape, Fig. 115, p. 81, Memoirs, Vol. I: in both the motif is the same, keeping in view the effect when worn.

THE BOOTH CAPE.

This curious specimen of more modern Hawaiian feather work is almost the only example left on these islands of the use of green feathers for decoration of ahuula. It belongs to Mrs. C. W. Booth of Pauoa, Honolulu, and she traces it back to her grandfather Baker. Mrs. Booth has also a fine collection of lei and other remains of old Hawaii. The shape of this cape although peculiar in being shorter in the back than in front, is rather attractive as shown in black and white (Fig. 20), but when the prodigality of color is added it contrasts unpleasantly with the best examples of the older work. The diagram, Fig. 21, will explain this in the absence of a color plate.

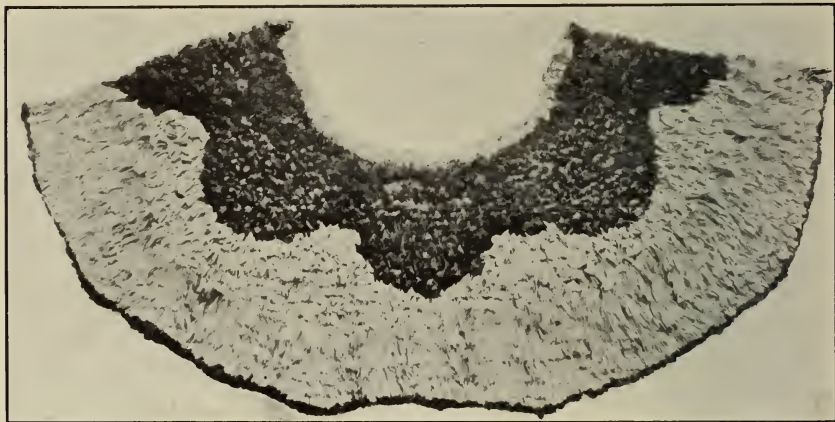


FIG. 20. THE BOOTH CAPE.

The basal color is oo yellow, the upper half of the broad band of yellow consisting of older and faded feathers, while the lower is of fresher and indeed beautiful plumage of the same bird. The narrow lower border is green and seems to be mixed of native ou (*Psittacirostra psittacea*) and the feathers of some foreign parrot of which there were a number flying free on Hawaii in the second quarter of the last century (W. T. B.). Above all this comes the extraordinary color scheme consisting of three circles of about six inches diameter with two semicircles of the same size, their diametrical edge forming the upper part of the front borders. These circles hang from a deep black band of oo feathers which also extends down half way between them and is terminated above by a yellow neck-band. The semicircles are of crimson feathers of the apapane (*Himatione sanguinea*), with a circumferential border of parrot-green feathers; the central circle is wholly of green parrot feathers with the exception of two narrow horizontal

bands of darker ou; on either side is a circle wholly of apapane feathers. The net is rather coarse, in one piece, and rough to the touch like coconut fibre; the feathers are generally attached by cotton or linen thread.

The cape measures 40 inches in extreme breadth; depth at back 13 inches, while the front is nneven, 14 and 15 inches; the circles are about 6.5 inches in diameter. The general effect is striking from the brilliancy of the apapane, and the deep black band, but there is nothing of the dignity of many of the more ancient ahuula.

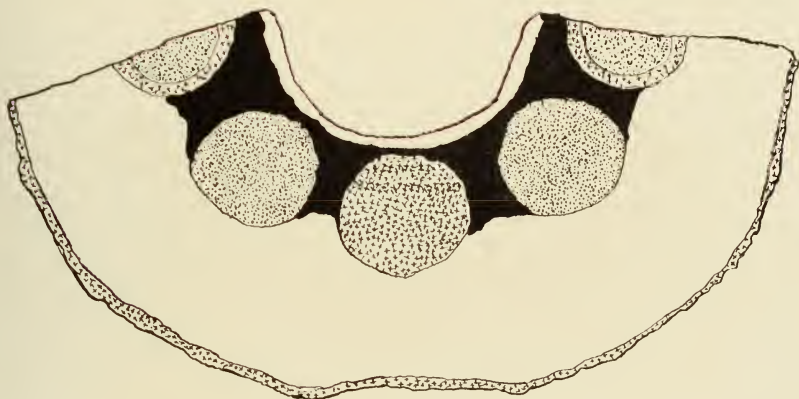


FIG. 21. COLOR DIAGRAM OF THE BOOTH CAPE.



KEY TO COLOR.

THE AHUULA OF KUAHALIULANI.

This ancient and very interesting cape is almost the only one of which we have the ownership preserved through several generations. Kuahaliulani was the son of Kekaulike (king of Maui A.D. 1775) by his wife Kaakaukamalelekuawalu. From Kuahaliulani it passed in succession to his son Keluluoho, grandson Hawaiiwaaole, great-grandson Napelakapu-o-Namahanai-Kaleleokalani, and great-great-granddaughter Harriet Panana Hianaloli, wife of Samuel Keaoililani Parker. Mrs. Parker left it to her children, Eva Parker Woods, Helen Parker Widemann, Samuel Keaoililani Parker, Jr.,

Ernest Napela Parker and James Kehooalii Parker, all of whom gave it to this Museum. No. B 1230. Although the great age of this cape is shown in the worn condition of the feathers, the red color of the body is still clear; the crescent is of the yellow oo, as are also the semicrescents, the latter with the upper edge black. The neck-border alternates black and yellow. The extreme width is 28 inches, the depth on the back, 11.5 inches, on front 9.5 inches. The net is of fine mesh.



FIG. 22. AHUULA OF KUAHALIULANI, B. P. B. M.

THE ELGIN CAPE.

Another cape which was merely a number in the earlier essay (97), has now a more definite existence. Mr. W. F. Wilson of Honolulu writes me:

"During my travels in Scotland in 1902, I visited the Elgin Public Museum and noticed this cape. As I am interested in Hawaiian ethnology, I had a photograph taken of it and now have pleasure in enclosing herewith a copy of same, which you may care to have for your archives. The cape at date of my visit to the Museum was in fair preservation and the ticket attached to it stated that it had been presented to the institution by the Dowager Countess of Seafeld. Whence or when she had obtained it the ticket did not mention."

Although we have no measurements it is not difficult to measure it by one of the same pattern in this Museum formerly belonging to Queen Emma, No. 957 B. P. B. M., and described and figured in Vol. I of the Memoirs, p. 60, fig. 56. The latter diagram

is here reproduced that the remarkable similarity may be seen: it will be noticed that the semicrescents on the front border are longer in the Elgin cape and the twin crescents are wider, but the pattern is identical. I have not examined the Elgin cape and so cannot express an opinion as to its age; the Queen Emma cape was said to have been

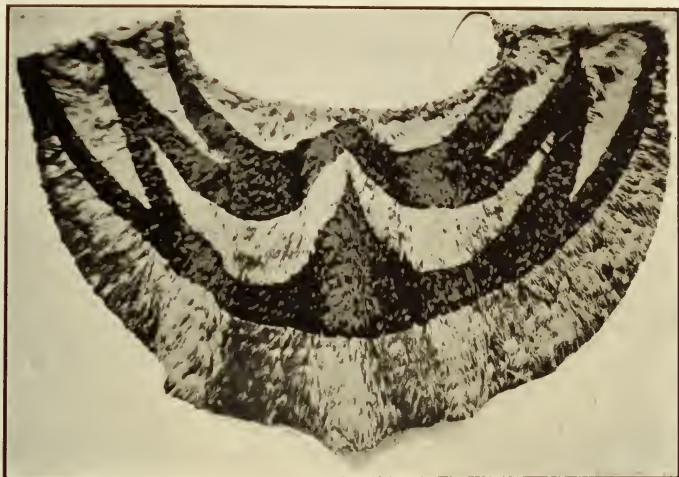


FIG. 23. THE ELGIN CAPE.



FIG. 24. QUEEN EMMA CAPE.

in her mother's family for many years, and it certainly appears to belong to the period of the best work. The general pattern was certainly a favorite one although I do not know of two so closely alike as those before us. The measurements of the Queen Emma cape are 32 inches in breadth, 15 inches depth behind, 8 inches in front. The Elgin cape probably nearly conforms to these.

Since the above description was in type I have received from the Honorary Secretary of the Elgin and Morayshire Literary and Scientific Association (Instituted in 1836), H. B. Mackintosh, F. S. A., Scot., through my friend J. Edge-Partington, Esq., a full-sized sketch of the cape, which seems to be a tracing, and this gives the measurements less than those of the Queen Emma cape: extreme breadth 27.5 inches; depth behind 13.5 inches and in front 7 inches. The sketch also shows that the neck-band was in alternate red and black the former three times the width of the black. Mr. Mackintosh also kindly searched the Association records and local newspaper files, but

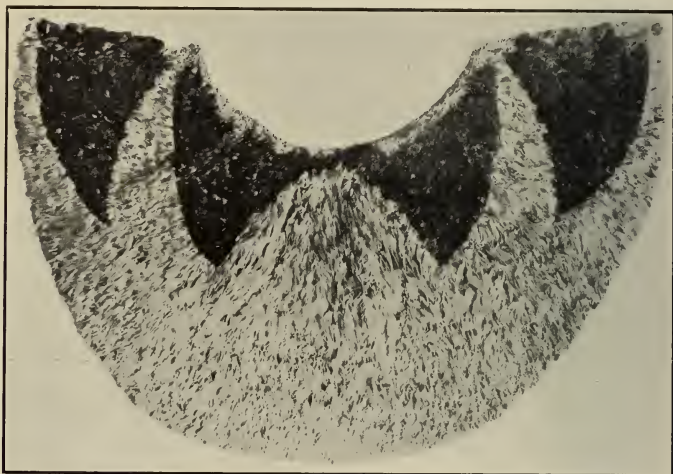


FIG. 25. THE REYNOLDS CAPE, PEABODY MUSEUM, SALEM.

obtained no more than the present label contains and which seems to have been renewed and amplified since 1902 when Mr. Wilson saw it. It reads: "Feather cape of Liliuokalani Queen of the Sandwich Islands. The yellow and black are feathers of the *Moho nobilis*, while the scarlet feathers are of the plumage of the *Vestiaria coccinea*. Both these birds have been extinct for many years now, and this cape or 'ahuula' to give it its native name, is undoubtedly unique and valuable. Presented by the Countess Dowager of Seafeld Castle in 1892."

How the name of the late ex-queen became attached to this label is not stated. She visited England with Queen Kapiolani at the time of the Queen Victoria Jubilee in 1887, but we have no record that this cape ever belonged to Liliuokalani. It is hardly necessary to add that the birds furnishing the scarlet, black and yellow feathers are not at the present writing extinct.

AHUULA IN THE PEABODY MUSEUM, SALEM.

By the kindness of Mr. L. W. Jenkins of the Peabody Museum I have received a good photograph of a small cape lately presented to that Museum. Like so many other ahuula, its history is limited to the time it fell into foreign hands. In 1823 Stephen Reynolds went to the Hawaiian Islands and for thirty years he led a curious life married to an Hawaiian woman, and was sometime harbor master of Honolulu. He returned to Essex County in 1854 bringing this cape among other specimens of native

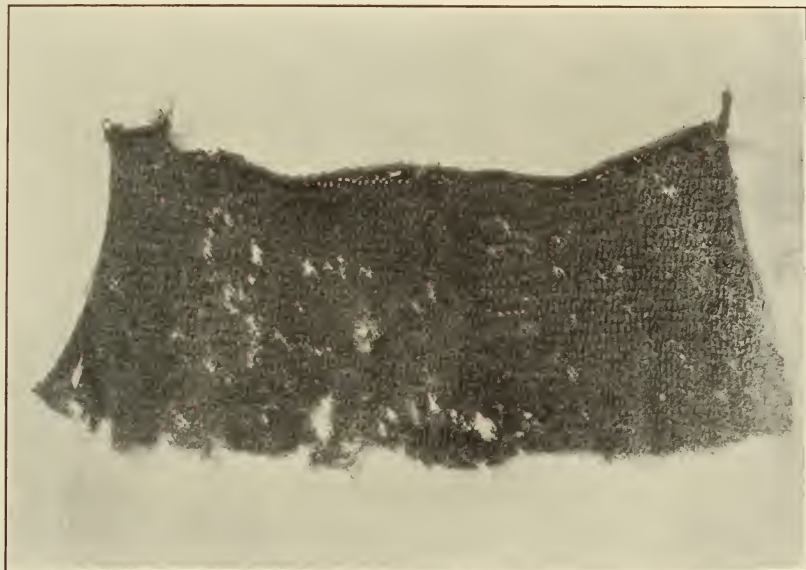


FIG. 26. THE CAVE NET NOW IN THE BISHOP MUSEUM COLLECTION.

work. Stephen W. Phillips, Esq., a well-known citizen of Salem who was born in Honolulu while his father was attorney-general there in the reign of Kamehameha V, presented the Reynolds collection to the Museum. The basal color is yellow oo, the semicrescents iiwi red with black dots on the front edge. The size is 23.5 inches extreme width, depth of back 11.3 inches, of the front 7 inches. Judging from the photograph the little cape is in good preservation, the net rather more open than usual in capes of this size.

THE CAVE NET.

In an account of the contents of a fine burial cave on Hawaii (Memoirs B. P. B. M., Vol. II, p. 20), is given a brief account of a net in a very poor condition but still retaining enough of its original shape to show that it was once a feather cape of the rectangu-

lar form worn over one shoulder in battle, and the few quills remaining attached to the net show signs of red feathers. The cave was a dry one and well protected, and the carvings and other wooden objects were well preserved, which leads me to suspect that this garment was used as covering for a corpse which had disappeared but in decomposition entailed the same fate on the cover. The measurement of the net is as follows: breadth 19 inches, depth sides 9 and 9.7 inches. The condition of the net precludes exact measurements. On the top is a four square cord of oloná, much worn, with remains of strings.

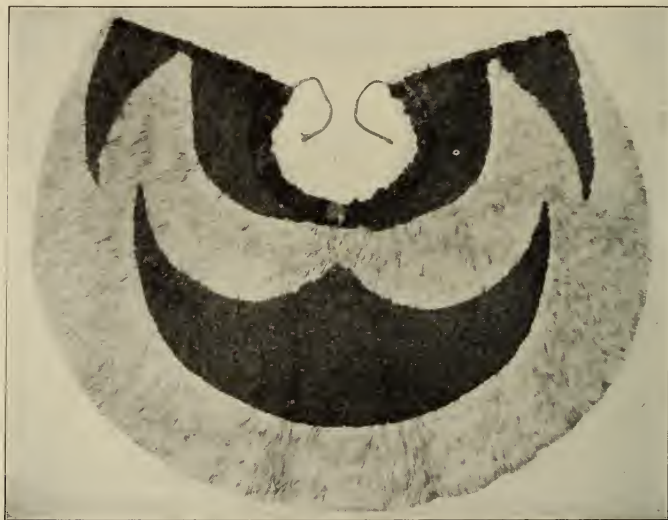


FIG. 27. STEEN BILLE CAPE AT COPENHAGEN.

Originally it was a strong, serviceable garment. From the choice articles which were found in this cave it cannot be supposed that a worn-out or fragmentary ahuula was deposited with the dead and the watching aumakua. This net with the two aumakua are now the property of the Museum, the net No. 9070. It is unfortunate that more note was not made of the disposition of articles in this interesting cache; the insufficiency of light and the difficulty of removing so many objects must be sufficient excuse.

THE STEEN BILLE CAPE, COPENHAGEN.

The beautiful yellow and green feather cape mentioned in the Report of a Journey Around the World in 1896¹ as very interesting but on that visit inaccessible for close examination or measurement, was on a second visit in 1912, put most obligingly in our hands for examination as mentioned in the report of that visit² and it has seemed best to repro-

¹Occasional Papers, I, 1, p. 24.

²Occasional Papers, V, 5, p. 198, fig. 46, p. 199.

duce the illustration which was from a photograph kindly sent by Dr. Sophus Muller the distinguished antiquarian and ethnologist, Director of the Nationalmuseet in Copenhagen. We were used to the fading of these feather ahiuula in the bright light of the tropics, but were surprised to see that even here the fading was evident since the previous visit.

The measurements are as follow: extreme breadth 36 inches; depth of back 18 inches, of front 12 inches. Red and black spots on the front edges and neck; the crescents and semicrescents are of dark green (*Hemignathus procerus*, Cab.?) or on (*Psittirostra psittacea*, Gmel.). The bird from which the feathers came is uncertain as the olive green has faded and without the bird for comparison the exact color is doubtful.

In the color plate made from the photograph sent, with the original color restored as nearly as possible, this beautiful cape may be seen. (Frontispiece.)

CLOAK IN NEW ZEALAND, NO. 76.

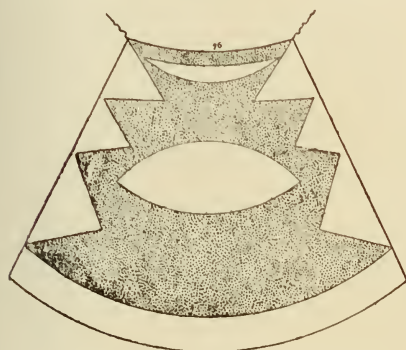


FIG. 28. CLOAK NO. 76.

Among the specimens of which measurements were wanting in the original essay, but were supplied in the first Supplement was No. 76 (I, p. 77, fig. 104; measurements given p. 447). As it is certainly more convenient to have the diagram with the measurements which Mr. J. Edge-Partington has kindly supplied, the original diagram is here repeated. The measurements show that the

lateral compression was great, doubtless due to the exigencies of a note-book. Width at neck, 2 feet 7 inches; round bottom, 9 feet 1 inch; length at back, 4 feet 3 inches; in front 4 feet. While small for a cloak it is too large for a regular cape. It is a matter of regret that the possessor is still unknown. If it should finally find its resting place in some public museum the diagram and measurements will serve to identify it.

The diagram and measurements did indeed serve to identify this cloak sooner than imagined. In examining my notes on the Bloxam cloak the measurements were almost the same and quite as close as can usually be made on a cloak somewhat worn and loose in texture. The shape of the central ornament differed, but I could not doubt that we had "run to cover" the long unknown owner of this interesting ahiuula. I have left this as originally written in order that the two diagrams may be compared.

BLOXAM CLOAK, CHRISTCHURCH, N. Z.

An interesting cloak that I was enabled to examine while a guest of the owner in Christchurch, New Zealand, is shown in diagram No. 29. It belongs to A. R. Bloxam, Esq., and was obtained during the voyage of the *Blonde* of which his father Rev. Andrew

Bloxam was naturalist and his uncle chaplain (1824-1825). The cloak is in fairly good condition although somewhat faded, and worn so as to show in places the tiny red feather often placed at the base of the feather of the oo to simulate the orange of the more prized-mamo; hence a mottled appearance in the yellow portions of the cloak. Through the kindness of Mr. A. R. Bloxam we are furnished with a colored drawing of the cloak and very complete and careful measurements: the latter are as follows: Weight 4 pounds 8 ounces; circumference of neck 2 feet 3 inches; depth in front 4 feet,

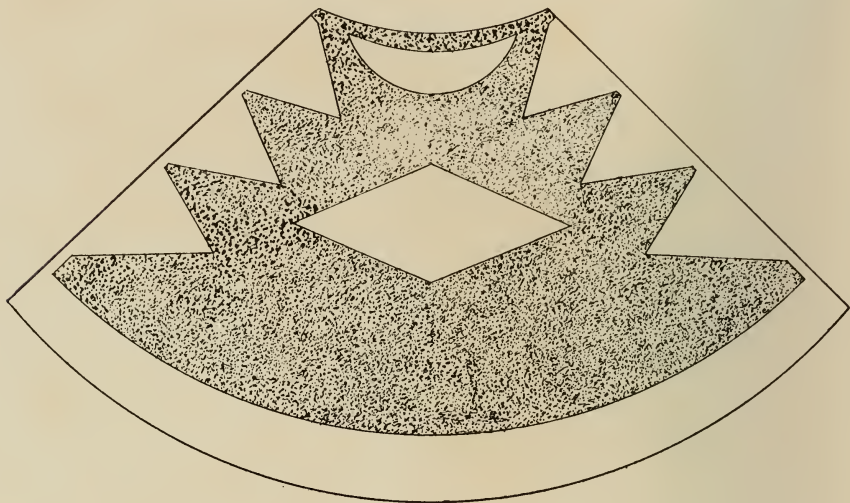


FIG. 29. THE BLOXAM CLOAK, CHRISTCHURCH, N. Z.

back 4 feet 5 inches; circumference around bottom 9 feet; lower yellow border 6 inches in front, 7.5 inches at middle of back; yellow rhomb in the middle is 27.5 x 13.5 inches. The yellow predominates leaving the design in red.

THE LADY FRANKLIN CAPE.

A very beautiful cape given by King Alexander Liholiho (Kamehameha IV) in 1861 to Lady Jane Franklin who in her tireless search for traces of her lost husband came to these islands in hope of gathering from the hardy whalers then frequenting our harbors in the winter season some tidings of possible relics of Sir John Franklin's expedition that might be noticed in their summer visits to the Arctic seas. Public sympathy was excited strongly and the king noted his by the gift of this much-prized cape.¹ On the death of Lady Franklin (July 18, 1875) the cape was bequeathed to Mr. G. B. Austen

¹Thirty-nine relief expeditions were sent out from England and America in search of the missing expedition between 1847 and 1857, five of them by Lady Franklin, the last of her sending the yacht Fox in 1857, Captain Leopold McClintock, found proof of the utter destruction of the expedition, and it was learned that Franklin died June 11, 1847.



THE LADY FRANKLIN CAPE.

Lefroy from whom the Museum purchased it in 1909. It was sent on approval that we might assure ourselves of its excellent condition. Packed with great care and as protection on the long sea voyage it was soldered in a tin case. It was in a time of peace and there were no censors. The officials in San Francisco tore open the case (as they had perhaps the right and certainly the power), assessed a duty of \$14.60, and without restoring the packing sent it on two thousand miles farther by sea. As objects for this Museum are exempt from duty the Government corrected the mistake of its customs officer and refunded the money. Even a democratic Government is not always efficient!

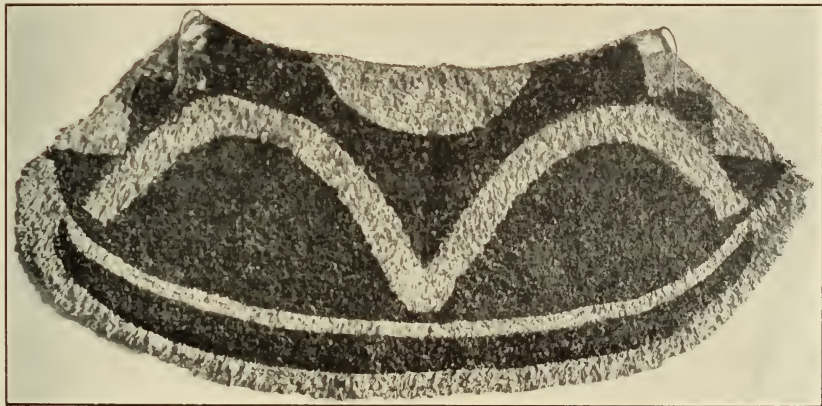


FIG. 30. CLOAK IN THE DRESDEN MUSEUM.

The extreme width of the cape is 36 inches; the depth behind is 16.5 inches, and in front 11.5 inches. The specimen is in perfect order, the colors bright as when made. The yellow is oo, the central crescent is of black oo on the upper half and crimson apapane feathers on the lower. For the exact color of these rare apapane feathers see *Memoirs I, p. 10, Feather Work.*¹ The bird is *Himatione sanguinea*, Cabanis. The two open half crescents are of apapane with yellow oo for centre; the lower half crescents are of black oo. In the neck-band are seven red and six black spots alternating with yellow. The network foundation seems rather coarse, cut for the cape, and is turned in on the front borders. Evidently it has not seen much use and was probably made in the time of the early Kamehamehas. B. P. Bishop Museum No. 9670.

A CLOAK IN THE DRESDEN MUSEUM.

As the figure shows this ahuila is of the variety worn in battle over the left shoulder leaving the right arm free to use weapons. It is in good preservation, and the arched band of yellow oo is a rather unusual form of decoration. The body color is red iwi, the decorations are yellow oo, and there are no other feathers. It is numbered 12,339 in the

¹Since the above was written we were able to procure a satisfactory color plate of this well-preserved cape, Plate II.

Museum, but I find no additional information on the photograph sent me. Of the other fine specimens in this Museum I have no photographs, but one formerly in London was figured in the Memoirs of this Museum, Vol. I, p. 71, Fig. 94. The excellent steel case in which these feather specimens are kept has already been mentioned.

THE REIS CAPE.

This is a genuine old cape of iwi and oo feathers. The network is in good order consisting of a number of radial sections not always of the same mesh although not varying greatly. Unfortunately, while the colors are fairly preserved, the feathers have suffered from insects to some extent, as is generally the case in private collections. It has been in the possession of Mrs. Manuel Reis of Honolulu for some years.

The measurements are: breadth 27.5 inches; depth on back 12 inches, on front 9 inches. The not uncommon arrangement on Hawaiian capes of transposing colors where the edges come together in front is seen here where the yellow half triangles meet the black. The body of the cape is iwi red: on this are three crescents of yellow separated by a bipronged crescent of black. The base has a border of yellow, the front and neck border is of alternate red and yellow. Plate III shows well the scarlet iwi and yellow oo feathers as well as the deep black of the body feathers of the oo.

MALO OF KAUMUALII.

It has been suggested that some explanation of the persons for whom the *ahuula* are named (when the name is not merely that of the present owner) should be given to the reader of this *brochure*. It will be noted by those who have followed the account of these relics of old Hawaiian art given in the pages that have already appeared, that seldom are we able to trace the original owner or the chiefs of distinction who may have inherited, captured in combat, or received in token of friendship or gratitude the cloak or cape in question. In the present case we can turn to the names of a number of distinguished Hawaiians who are connected with the *malo* during parts of its existence. Although the author does not pretend to be familiar with Hawaiian genealogies, that most intricate and uncertain of native historical matters, he can at least appeal to the best authority we have, Fornander.¹

It is not necessary to go back beyond the descendant of the renowned Kualii,² Kamakahelei who was Queen (Moi) of Kauai when Cook arrived at Waimea in January, 1778. Her first husband was Kaneoneo who was killed on Oahu about 1785-6, and whose shin-bone forms the *kumu* of a famous kahili handle in the Bishop Museum (No. 24). With Kaneoneo Kamakahelei had two daughters, one of whom Kapuaamohu became one of the wives of Kaumualii and grandmother of the late Queen Kapiolani. At the time of Cook's visit Kamakahelei had another husband the celebrated Keaokulani younger brother of Kahekili, Moi of Mani. With Keaokulani Kamakahelei had a son Kaumualii. The father was killed at the battle of Kukiiahu, Oahu, November, 1794, two years after the visit of Vancouver who noticed the young prince as about fourteen years old (he was

¹The Polynesian Race, II, 297.

²B. P. B. M. Memoirs, IV, 28, 369.



THE REIS CAPE.

probably several years older). On the death of his mother, a date not recorded but probably soon after the death of Kaeokulani, Kaumualii became Moi of Kauai.

All the accounts of this prince picture him as an intelligent and worthy sovereign. Quoting Alexander: "From his personal qualities, both of mind and body, he was the *beau ideal* of a Hawaiian chief, and was universally beloved by his subjects and by foreigners. He was the only Hawaiian who had learned to read and write the English language to any extent." And again (l. c., p. 175), "At Kaumualii's urgent request Messrs. Whitney and Ruggles went to reside at Waimea, Kauai. No chief gave Christianity so cordial a reception, or made such rapid improvement as Kaumualii." His wife Kapuli or Deborah as afterwards christened, exercised great influence over his mind. (Jarvis, Chap. VII.)

In 1810 Kaumualii was persuaded to visit Kamehameha on Oahu to consider the political position of Kauai which alone remained to complete his conquest of the Group. It required no little courage on the part of the young king in view of the fate of Keoua who returned to the gods on the altar of Kamehameha's new temple at Kawaihae, but the interview proved a pleasant one so far as Kamehameha was concerned, and Kauai and its adjoining islands were ceded to the Conqueror and Kaumualii was re-instated as Moi for life with the understanding that he should make Liholiho (Kamehameha II) his heir. This was afterward carried out in spite of the opposition of Humehume (George Kaumualii) a son by a woman of low rank. At this interview, it is said, Kamehameha gave Kaumualii the malo, with a mahiole (helmet, B. P. B. Museum, No. 959), and some feather capes.

Now comes in modern history and we find that Kaahumanu the widow of Kamehameha, and guardian of his son Kauikeaouli, afterwards Kamehameha III (Liholiho, Kamehameha II having in the meantime died in England), moved perhaps by the political influence and activity of Kapuli, ordered Kaumualii to visit her at Honolulu. He came, but expecting death (it was a convenient way to dispose of a rival chief by killing and throwing the body into the sea on the often rough passage between Kauai and Oahu), he deposited his prized insignia the mahiole and two feather capes, *but not the malo*, with his good friend Mrs. Whitney of the American Mission. On his arrival at Honolulu, having escaped a watery grave, he fell into the fire by having to marry the ponderous alii Kaahumanu who afterwards married his son Humehume to have the whole family in hand. It made peace on Kauai, but Kaumualii never saw his insignia again. I saw one of the capes when visiting Mrs. Whitney in 1864 and she evidently thought that the king had given it outright. At her death half a century after the deposit, her personal effects were sold at auction to settle her estate, and Mr. C. R. Bishop, then Minister of Foreign Affairs, purchased the mahiole and presented it to the Government Museum. Chief Justice Judd purchased one of the capes (now in the Bishop Museum, No. B 130, by the kindness of the Judd family). Mr. Henry Riemenschnei-

¹A Brief History of the Hawaiian People, p. 155.

der bought the other cape which he afterward gave to Kalakaua in return for a decoration the king had conferred upon him (see below, now in the Kapiolani Estate). Where was the malo? A. F. Judd, Esq., President of the Museum Trustees, seems to have solved this. The malo (or a malo) was known to be in the possession of the Kalakaua family and I feel justified in quoting the very interesting letter of Mr. Judd to me as Director of the Museum:

"When at the request of the Trustees, in May, 1910,¹ I called on the Queen to receive from her the heirlooms and relics which she desired to place in the Museum, I took particular pains to inquire of her the story of the 'Kaumualii Malo'. She seemed loath to discuss the question, and would only say 'I got it from Kalakaua'. I spoke of the fact that she referred to it as Kaumualii's Malo, and naturally wanted the story, as that would make the ahuula of greater interest. How did Kalakaua get it? Was it not improbable that it was a product of Kauai? Might it not have been given to Kaumualii by Kamehameha? Did not Kalakaua consider that it was originally Kamehameha's, for he had apparently ordered it used when the statue of Kamehameha was made, etc., etc.? I spoke to her in Hawaiian as well as English. Colonel Iaukea, who was present also, joined in the interrogation, but all the Queen would say was 'I got it from Kalakaua'.

"Colonel Iaukea has said that, whenever the Queen was absent from Honolulu, he placed the ahuula in the vaults of Bishop & Company for safe keeping, and that the dampness or other conditions there surrounding it showed that the Museum would be a better depository, as some of the feathers had become detached. He further stated that the Queen took the ahuula with her from the palace in 1893.

"Having had my curiosity thus quickened, I made a systematic campaign among my Hawaiian friends, to learn if there was any one who knew anything about the 'Malo'. I was familiar with the painting of it in the Museum Picture Gallery.

"The only native who said he knew of the 'Malo' was A. K. Palekaluhi, now deceased. You may remember him as the fine-looking, light-skinned Hawaiian who for many years owned a very pretentious, half-constructed frame house on School Street just ewa and makai of the bridge over Nuuanu stream. Palekaluhi said that his family on Kauai had been retainers of Kaumualii, and had been the Kahu of this 'Malo'. Early in Kalakaua's reign, the King had gone to Kauai and compelled the then Kahu to surrender to him the 'Malo', as he, the King, was entitled to it.

"Palekaluhi, on my first interview was disinclined to tell me about the 'Malo' as the 'gods' had not been propitiated. The knowledge which he had was private, but if the omens were satisfactory, he felt he could pass on to me the story of the 'Malo' as it was now in my custody. I gave him the means to square the gods, and he talked freely to me at the next interview. The Bishop Estate Collector, W. C. Amana, was

¹Curiously enough on the one hundredth anniversary of the presentation of the malo to Kaumualii, although neither party to the transfer seems to have noticed this.

present, and at my request, wrote out in Hawaiian the gist of Palekaluhi's statement. A few days later Palekaluhi wrote out his brief statement. Both of these, and a rough translation, I enclose.

"Some weeks later I happened to meet Palekaluhi near the Court House, and he said he had been in error in telling me that the name of the 'Malo' was 'Kanikawi'—that the true name was 'Kanikawa' a name which described the sound which the 'embroidered' end of the 'Malo' made when it struck the king's thighs as he strode along.

"The meeting of Kaumualii and Kamehameha off the harbor of Honolulu is a matter of history. It is a reasonable explanation of the presence of the 'Malo' on Kauai to suppose that the 'Malo' was given by Kamehameha to Kaumualii as a pledge of the treaty by which Kaumualii surrendered the sovereignty of Kauai to Kamehameha, who gave it to him to hold in trust for his son Kamehameha II. (Perhaps the Kaumualii 'Mahiole' was given by Kamehameha at the same time. Who knows?) I assume that this ahuula was a product of Hawaii, and not of Kanai, but this may be too great an assumption.

"If this material is of any use to you please avail yourself of it.

"Faithfully yours,

"A. F. JUDD."

The statement of Palekaluhi as taken down by Amana was:

"When Kamehameha desired Kauai (you must understand that there was no war waged when Kamehameha obtained the island, because of the fact that he and its king were relatives), he (Kaumualii) sent a messenger to Kamehameha to tell him, 'When the black cloud [kapa] covers (meaning his death), Kauai is yours.' Kamehameha desired that they two should confer. They met in the year 1801 [1810] on Oahu. It was at that time that Kamehameha gave to Kaumualii the Malo, Mahiole and Ahuula. Then Kaumualii called the Malo 'Kanikawi'. Kaumualii finally died and these things' were kept by his retainers (Kahu) until the reign of Kalakaua who searched for them and finally obtained possession of them from Kaumualii's retainers."

This seems to account for the origin and present status of the ahuula described. The malo is shown in Fig. 31. The teeth used as ornament are good specimens and well drilled: the end ones are set in rows alternating with rows of what has been called "palates of rays", but on examination I found the material consisted of small bundles of fish teeth most ingeniously bound together by delicate fibres of oloná into units of the size of an ordinary molar tooth.

But we will proceed in a more orderly manner to the measurement of this curious feather decoration and return to a more complete examination of the details of the decoration later. First a closely woven net of oloná 4.5 inches wide and 11 feet and 10 inches long, is covered on both sides by red iiwi feathers (the method of attachment has been fully described in the Memoir to which this is a supplement, p. 51); to this on both

¹ We have seen how the mahiole and ahuula were otherwise disposed.

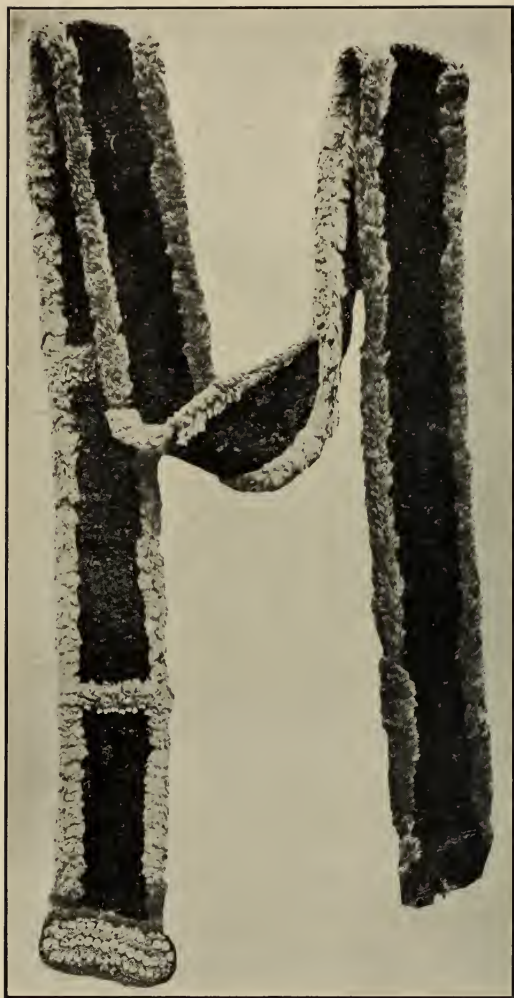


FIG. 31. KAUMUALII'S MALO.

edges is attached by frequent cords a lei of oo feathers increasing the width of the cordon to six inches. The chief end which is to hang in front is thickened and weighted by the insertion of three rows of human teeth (of conquered enemies?), the rows being separated by the insertion of the little bundles of fish teeth already mentioned and to be more fully described later. All the teeth are included from incisor to molar and drilled and firmly attached to the net; the different sizes cause different numbers in the rows, so the first row of small teeth has 17, the second 15 of larger size and the third row has now 13, two are missing leaving 45 at present; the arrangement is clearly shown in Fig. 31. A band of yellow oo crosses the cordon 17 inches from the end, with teeth



FIG. 32. TEETH AND THE BUNDLES.

set in the feathers, 4 on one side of the cordon, 10 on the other; a second similar band comes 33 inches from the end and this has 10 teeth on one side and 13 smaller ones on the other. After examining a number of fish teeth it seemed most probable that the ones used were those of the *Hilu* (*Julis cydouxii*) of the family Labridæ. Fig. 32 shows the bundle of teeth in the left hand corner; next on the lower line comes a tooth with its successor at its side, then the jaw from which it was taken, and other jaws with teeth in place. In the upper left hand corner is a cluster of bones in the jaw of another fish which may have suggested the arrangement but are too short for the present purpose. The beauty of fish teeth has not been generally noticed, but the Hawaiians saw it.

Perhaps the question may arise how could a band four yards long, made as this is with feathers on both sides be disposed on the wearer? The term *malo* is certainly misleading: it is the Hawaiian (and Polynesian) name for the article in question, but in English it would properly from its use be called a cordon. It seems a part of the



FIG. 33. GOULD'S STATUE OF KAMEHAMEHA I.

Photographed by A. W. Rice.

author's duty to attempt an explanation and fortunately he has a fine lay figure in the statue of Kamehameha of which, by the kindness of Mr. Arthur W. Rice of this city, I am able to present one of his fine views of the statue as it now stands in front of the Judiciary Building in Honolulu (October, 1917). Fig. 33.



FIG. 34. BACK OF KAMEHAMEHA STATUE.

Photographed by A. W. Rice.

A little preliminary history is required. When the Kamehameha had been modeled by Gould, the attention of the Hawaiian Club of Boston, of which I had the honor of being president for ten years, was called to the completed model and it was noticed that the great *Moi* was represented wearing a sort of apron: the sculptor was informed that this was by no means a correct costume of the time of Kamehameha and would appear ridiculous to the modern Hawaiian. Gould then wrote for a photograph of a Hawaiian wearing a *malo in propria forma*. Kala-kaua had recently acquired from its *kahu* the "Malo of Kaumualii" of which we have given the history, and he selected that to be photographed for the sculptor's use, providing the model with an ordinary *malo* at the same time, as was proper. It is supposed that he sent only a front view of the puzzling decoration, for while the front of the statue is all right, the use made of the rest of the long band was impossible.

In the statue the cordon passes from the pendent end up behind the portion used as a waist-band, over the left shoulder, outside the cloak, instead of returning down the back to form the belt as it should have done with the end tucked in to tighten the band, it leaves this belt as an independent member and passes down over the cloak to trail on the ground! (See Fig. 34.) In such a treatment it would have been impossible to keep the long, heavy train in its place on the shoulder of the spear arm, and there is no provision for the belt. If the *mamo* cloak and the cordon were ever worn together (which is not probable), the sculptor has taken "poetical license" in his disposal of the

troublesome dorsal band.¹ The ordinary malo is shown on the statue, a proof that the cordon was not used as a malo, an impossible feat. Perhaps no competent critic saw the model after the cordon was added, or it was thought best not to remove the band after the cast was made. As there was no living Hawaiian who had seen such a cordon worn either by Kamehameha or Kaumualii, the absence of criticism may be understood.²

That these *malo* were not peculiar to the Hawaiians may be seen from the account given in Cook's last voyage³ where in inspecting the Tahitian sacred places they were shown some bundles. "One of the bundles was now untied; and it was found. . . . to contain the *malo* with which these people invest their kings; and which seems to answer, in some degree, to the European ensigns of royalty. It was carefully taken out of the cloth, in which it had been wrapped up, and spread, at full length, upon the ground before the priests. It is a girdle about five yards long, and fifteen inches broad; and from its name, seems to be put on in the same manner as the common *malo* or piece of cloth, used by these people to wrap around the waist. It was ornamented with red and yellow feathers; but mostly with the latter, taken from a dove found upon the island. The one end was bordered with eight pieces, each about the size and shape of a horse shoe, having their edges fringed with black feathers. The other end was forked, and the points were of different lengths. The feathers were in square compartments, ranged in two rows, and otherwise, so disposed as to produce a pleasing effect. They had been first pasted or fixed upon some of their own country cloth and then sewed to the upper

¹ Since the above was written I have seen a copy of the photograph of the model sent to the sculptor and I am glad to clear him of all responsibility for the strange misuse of the cordon in passing it over the cloak; the blame for this must rest upon those who had the photograph taken. The ungraceful position of the left hand was changed by the artist but he could not have been expected to be versed in the peculiarities of ancient Hawaiian adornment. In the photograph sent not only was the cordon placed over the cloak but the main ornament, the terminal set with teeth was not visible in front! I can only suppose that King Kalakaua in his apprenticeship to royalty as assistant chamberlain to Kamehameha V, never saw such a cordon adorning his royal master who was greatly averse to personal display as I was convinced by my acquaintance with that monarch, who probably never saw the cordon in question.

² It seems well to give the history of the statue in brief. In 1878 the Hawaiian Legislative assembly made an appropriation to provide a monument to commemorate the centennial of the rediscovery of the Group by Captain James Cook; Messrs. Gibson, Kapena, Kaai, Cleghorn and Nawahi were appointed a special committee to carry out the work, with powers to act during the recess of the Assembly. The Honorable Walter M. Gibson the originator of the commemorative idea, engaged the well-known Boston sculptor Thomas R. Gould to design a statue of Kamehameha as the Commemorative Monument (although the Conqueror had very little to do with Cook's visit, and Vancouver, who was Lieutenant on Cook's Expedition, refers to him as a young and very savage-looking chief). A contract with the sculptor was drawn by James W. Austin, Esq., and he with Mr. Edward M. Brewer, both former residents of Honolulu, then of Boston, acted as agents of the Committee. The statue was to be of bronze, heroic size, and to cost \$10,000. The models furnished the sculptor, who had never seen a Hawaiian, were the original Kotzebue portrait, and that in the voyage of Dumont D'Urville; photographs of several well-built Hawaiians arrayed in the royal Mamo cloak, the Mahiole of Kaumualii, the cordon already described and a good war-spear. The statue was to be eight feet and six inches from the base to the crest of the helmet. As panels in the pedestal four bronzes in *bas relief* depicted the following scenes: Kamehameha's first meeting with Cook on board the Resolution off Lahaina in 1778; Kamehameha warding off five hostile spears thrown at one time; his review of the Peleleu fleet of war canoes off Kohala; and the old men, women and children reposing in peace by the roadside during his reign. A photograph of the model of the statue is in the Bishop Museum. The original statue was modeled and cast in Florence, and shipped from Leghorn in 1880, but the vessel was lost off the Falkland Islands. The insurance procured a *replica* which in due time arrived, was erected in its present place, and was unveiled February 14, 1883, as a part of the coronation ceremonies of King Kalakaua. It has long been a custom of the Hawaiians to wreath the statue with leis on Kamehameha Day, June 11. Of late the statue has been illumined in the evening by concealed lights. Several years later the original cast was recovered, slightly damaged, brought to Honolulu, purchased by the Government and erected in Kohala, Kamehameha's birthplace. (See Thrum's Annual and the Pacific Commercial Advertiser of July 27, 1912.)

³ Cook, III Voyage, Vol. II, p. 37.

end of the pendant which Captain Wallis had displayed, and left flying ashore, the first time that he landed at Matavai. This was what they told us; and we had no reason to doubt it, as we could easily trace the remains of an English pendant. About six or eight inches of the *malo* was unornamented; there being no feathers upon that space, except a few that had been sent by Waheiaadooda, as already mentioned. The priests made a long prayer, relative to this part of the ceremony; and if I mistook not, they called it the prayer of the *malo*. When it was finished, the badge of royalty was carefully folded up, put into the cloth, and deposited again upon the *morai*."

The remains of another similar cordon is in this Museum, No. 6921, slightly longer than that of Kaumualii, and without feathers although many of the teeth remain; fragments also of the former plumage are distinguishable by close examination, so firmly were the shanks of the feathers bound to the net. This will be described by Mr. Stokes.

THREE AHUULA REDESCRIBED.

In the Memoir published in 1899 three ahuula were mentioned and diagrammatically figured, of which we are now by the kindness of Director F. A. Lucas and Curator George H. Sherwood of the American Museum in New York, enabled to give better illustrations, having received fine photographs of the specimens in that great Museum.

THE CHAPMAN CLOAK.

Under No. 44 (No. 87 of the present list) was given a notice of the Chapman cloak with measurements plotted from a water color sketch given to the author by the late Professor Benjamin Sharp of Philadelphia: I am now able to give more exact measurements by the kindness of Mr. Henry Chapman, son of the former owner of the cloak, together with some additional notes furnished by Mr. Chapman. Extreme breadth, 103 inches; depth behind 53.5 inches, in front 46 inches; around the neck it is 22.5 inches and around the bottom 128 inches. The cloak was taken from Honolulu to India in the year 1826 by Charles Hufnagle, formerly Member of Congress, who was appointed in that year United States Consul, the first one to British India, Calcutta. In a few years he was made Consul General, which office he retained until his death. The cloak was sold with his effects and later purchased by the senior Henry Chapman who died in 1907. Mr. Chapman says that the mesh of the net is very fine and the feathers very small and that the cloak is for sale. It was for some time on exhibition in the American Museum where the accompanying picture was taken.

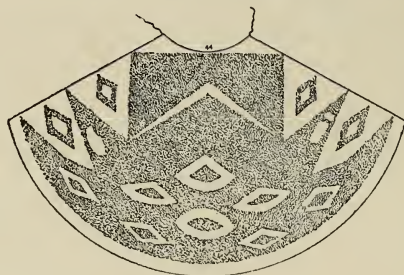
THE KEARNEY CLOAK.

A cloak of iwi red, with broad basal border, two spherical triangles and four semi-crescents of oo yellow; the front narrow borders are also of yellow, while the neck band alternates red and yellow. The dimensions are: breadth 96 inches; depth at back, 48.5 inches; in front 43 inches; the base measures 144 inches. It was given to the late Commodore Lawrence Kearney, U. S. N., by Kamehameha III on the occasion of the Commo-

dore's visit to Honolulu, in 1843 on a diplomatic errand from the United States Government. It was afterwards an inheritance to the Commodore's son, and is now in the American Museum in New York. The feathers are much damaged although the red have suffered less than the oo, and the net is visible in places especially on the lower part of the



FIG. 35. THE CHAPMAN CLOAK.



ahuula. No. 57 in the list of ahuula. Kauikeaouli must have valued the services of the distinguished officer very highly if we judge by this gift which at the time of presentation some seventy-five years before this photograph was taken must have been in prime order.

THE CUNNINGHAM CLOAK.

Cloak of iwi red with basal border, eight crescents and six triangles of oo yellow. It was brought to the United States by Captain William Cunningham of Cambridge, Mass. He died in the early part of the nineteenth century from exposure following

shipwreck, leaving no record of where he obtained the cloak. It came into the possession of Mrs. L. P. M. Curran of Englewood, New Jersey, and is now in the American Museum, New York. The measurements are: extreme breadth, 82.5 inches; depth behind, 42.5 inches, front 34 inches; neck circumference 22 inches, base 114 inches;

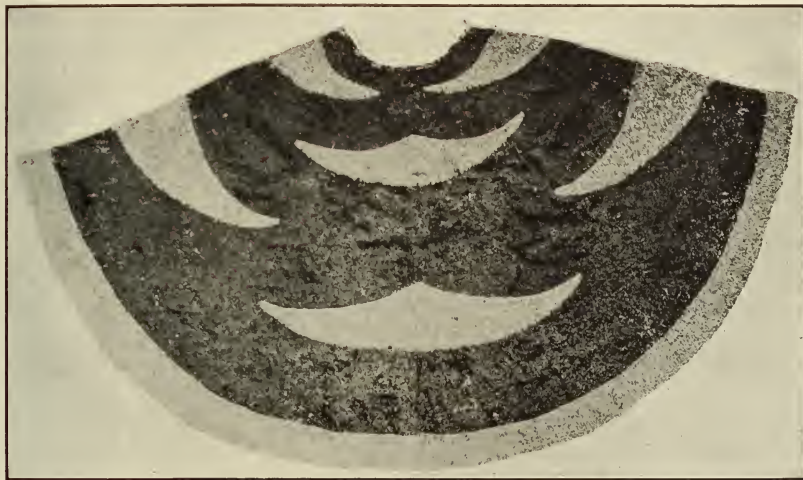
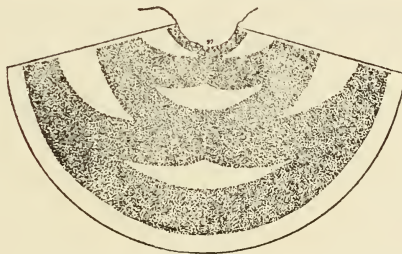


FIG. 36. THE KEARNY CLOAK.



lower border 4 inches. In good condition but with a spear hole under the right arm; this was repaired before the present photograph was taken.

THE AHUULA IN THE WELLINGTON COLLECTION.

The ahuula in the Dominion Museum in Wellington consist of two cloaks and a cape of very unusual form; two mahiole, a hat and a Kukailimoku. The hat has been described but the cloaks and capes have been held awaiting the measurements so important in the description, and the mahiole and feather god have kept them company.

These have at last arrived, kindly sent by Dr. J. Allan Thompson the Director, who writes: "The collection was bought by the St. Oswald family at the sale of Captain Cook's collection, in London, 1819, and presented to the New Zealand Government by the present Lord St. Oswald a few years ago." The first of the cloaks is shown in

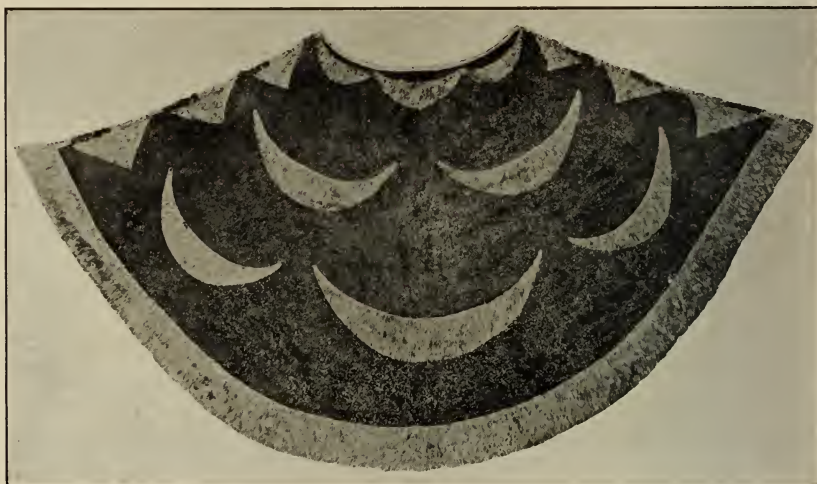


FIG. 37. THE CUNNINGHAM CLOAK.

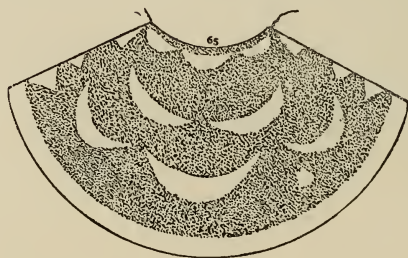


Fig. 38 and is of iwi red with triangles and bands of oo yellow. Although not spread out the pattern can easily be seen. The full width is 84 inches; the depth at back 60 inches, and in front 36 inches; the neck-band is 33 inches. In the photograph the feathers appear to be much worn, but when seen in Wellington in 1912 they did not make that impression, although the examination was, owing to the limited time, but cursory. The medial band is noteworthy. The second cloak, Fig. 39, reminds one more of the Cook cape in the Australian Museum, Sydney, but the cape neck and front is very different.

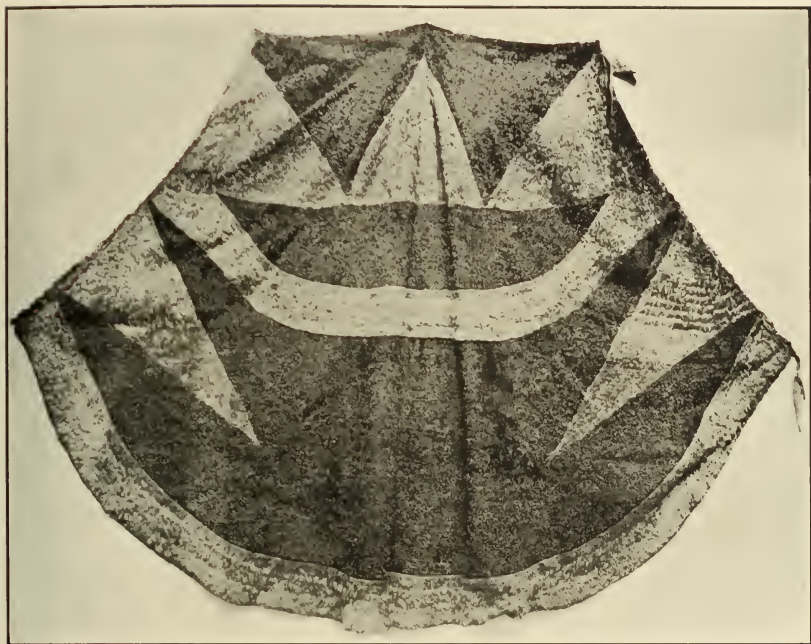


FIG. 38. COOK CLOAK, WELLINGTON, I.



FIG. 39. COOK CLOAK, WELLINGTON, II.

The body of the cloak is of the long black feathers of the common fowl apparently, while the front borders are of iiwi and oo triangles, and the neck-band also of red and yellow. It seems in excellent condition. The dimensions are: extreme width 96 inches; depth at back 60 inches, and in front 36 inches; neck-band 27 inches.

The curious cape reminds one more of the Tahitian breastplate (I, Pl. II) than of anything Hawaiian. As a war cape it may have been worn over the left shoulder. The irregular rhombs of yellow are on a red ground; the yellow neck-band has two red

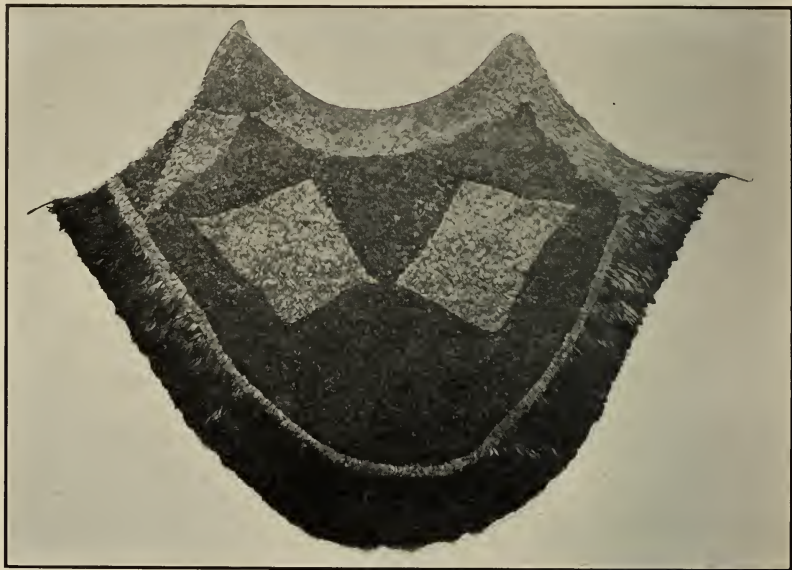


FIG. 40. CAPE IN THE WELLINGTON MUSEUM.

triangles with one apex nearly over the upper corner of the rhombs, and this yellow band extends down the front on the left with an orange border; on the right is an irregular red triangle while the border consists of a long yellow inner triangle and an outer red one. The basal border consists of a narrow stripe of yellow and a much broader one of longer black feathers. The measurements are: extreme width 40 inches; depth at back 27 inches, and in front 16 inches; neck-band 18 inches. The collar seems to be devoid of feathers, and some have gone from the left border; otherwise the cape is in good order. The net is interesting and I hope Mr. Stokes may give it his attention, as well as the nets of the cloaks of which excellent photographs were sent.

Following the hat in this collection in the Dominion Museum in Wellington, N. Z., we may place the two mahiole shown in Fig. 41 which are of the form often illustrated and are in remarkably good condition for such specimens which more often than not have moulted or lost most of their feathers. One seems from the photograph to be red with a yellow crest, the other mostly yellow with a red edging in front. (The articles figured between the helmets are bracelets of boar-tusks, a favorite ornament of chiefs.)



FIG. 41. MAHIOLE IN THE DOMINION MUSEUM.

There is in this collection one more specimen of the feather war-god, Kukailimoku to add to the half a score already described. The present specimen looks as if it had been in battle and was not pleased with the experience. While it is not so complicated in structure as the god shown in the plate in Cook's third voyage it is in form like the one in the Bishop Museum, figured in the *Memoirs of this Museum*, I, Fig. 22, p. 32. It is hard to understand the absence of a helmet on some of these war-gods, and the presence of human hair as in the Oxford and British Museum specimens described in the volume referred to. It has been suggested that these unarmed specimens represent the wife of the god, but no such partner is mentioned in the native legends, although the wives of some other gods are particularly mentioned. Surely the Vienna specimen, I, Fig. 23,

p. 32, has a most amiable and unwarlike expression, wholly out of place in modern wars however suitable for the more merciful combats of ancient Hawaiian warriors. A little restoring by simple pressure on the interior of the wickerwork frame behind the cheek and on the bridge of the nose would greatly improve the appearance of this Kukailimoku. The plumage is red with yellow cresting, eyebrows and lips. The lower half of the neck has the appearance of a later addition, and is nearly bare of feathers. This is the twelfth of these feathered war-gods known to exist in museums, and nearly all of these will be found figured in the Memoirs of this Museum.

That it was not an exclusive fashion for the god Kukailimoku to be to some extent decorated with feathers we learn from that most trustworthy and comprehensive account of ancient Hawaiian matters of interest, Ellis's Tour of Hawaii. The account he gives (on page 73 of the fourth English edition) is as follows:

"One of the ancient gods of Maui, prior to its subjugation by Tamehameha, they said [Keopuolani, Hoapili and other chiefs], was Keoroewa [Keoloewa]. The body of the image was of wood, and was arrayed in garments of native kapa. The head and neck were formed of a kind of fine basket or wicker work, covered over with red feathers, so curiously wrought in as to resemble the skin of a beautiful bird. A native helmet was placed on the idol's head, from the crown of which long tresses of human hair hung down over its shoulders. Its mouth, like the greater number of the Hawaiian idols, was large and distended."

In Captain Cook's Journal, page 82, in describing a visit to a Tahitian Morae he writes: "The first thing we met with worthy of note was at one of their *Mories*, where lay the scull bones of 26 Hogs and 6 Dogs. These all lay near to and under one of their Altars. These Animals must have been offered as a Sacrifice to their Gods either at once or at different times but on what account we could not learn. The next day we met with an Effigy or Figure of a Man made of Basket work and covered with white and Black feathers placed in such order as to represent the Colour of their Hair and Skins when Tattow'd or painted. It was 7½ feet high and the whole made in due proportion; on its head were 4 Nobs not unlike the stumps of Large Horns—3 stood in front and one behind. We were not able to learn what use they made of this Monster; it did not at all appear to us that they paid it the



FIG. 42. KUKAILIMOKU IN THE DOMINION MUSEUM.

least Homage as a God; they were not the least Scrupulous of letting us examine every part of it." Cook notes in Admiralty copy: "Tupia informs us that this is a representation of one of the Second rank of *Eatuas* or Gods, called Mauwi [Maui], who inhabited the Earth upon the Creation of Man."

THE KAPIOLANI ESTATE COLLECTION.

This remarkable collection made by the late King Kalakaua was left to his widow Kapiolani and at her death came to the two Princes, sons of her sister, Princess Kekaulike, the late Prince David Kawananakoa and Prince Jonah Kuhio Kalaniana'ole, now Delegate representing this Territory in Congress. Between the Princes the eight capes forming the collection were divided as will be shown below. Some of the capes are known to be modern, others are undoubtedly ancient, but all are interesting: the four belonging to the Kalaniana'ole branch will first be described.

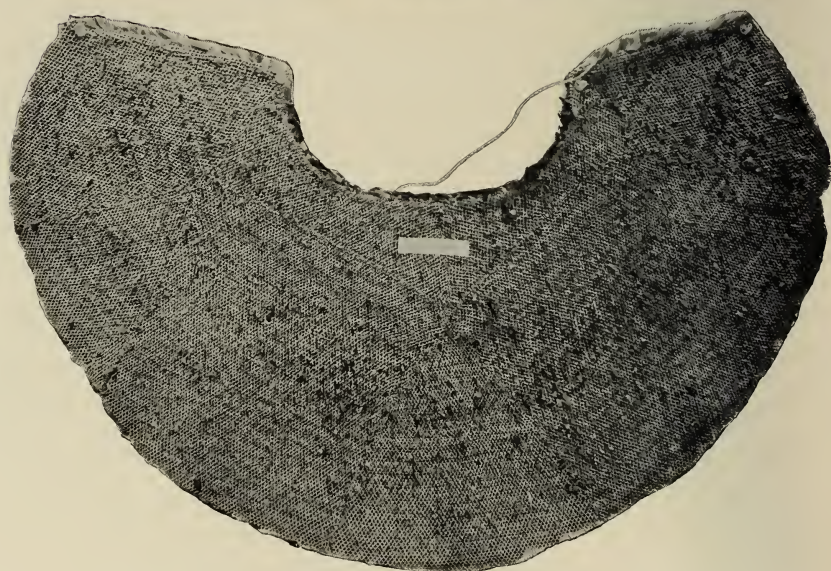
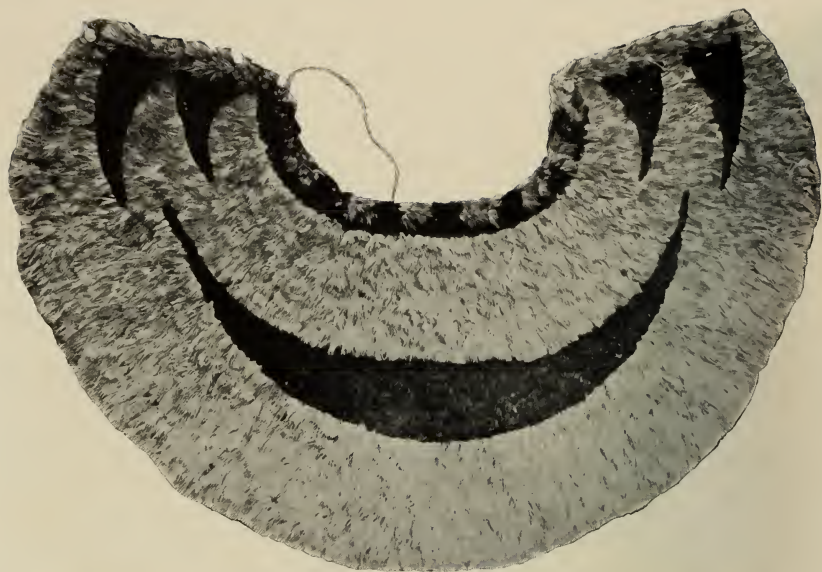
CAPE OF KAUMUALII.

It will not be necessary to go into the history of Kaumualii once Moi of Kauai, in this place for a few of the events in the life of this enlightened and estimable man have been described, briefly it is true, in connection with the malo or cordon given to him by his suzerain lord and friend Kamehameha I. This cape is one of those given to Kaumualii at the time he was invested by Kamehameha with the cordon of authority in the interview off the port of Honolulu in 1810. With the other ahuula this was deposited with Mrs. Whitney of the newly established American Mission, when Kaumualii was summoned to Honolulu; nearly half a century afterwards in settling Mrs. Whitney's estate the cape and all the other insignia were sold at auction. The destination of the other specimens has been told elsewhere in these pages; this was purchased by Mr. Henry Riemenschneider of Honolulu, who afterwards gave it to Kalakaua the king in return for a decoration conferred on him by His Majesty.

This cape measures in breadth 32 inches; in depth on the back 14.5 inches and on the front there is a slight inequality in the two sides, the left is 8.2 while the right is 9 inches. The cape is yellow oo, the feathers long and handsome; in the centre is a crescent 3.2 inches wide in the middle and 20.5 inches from point to point, of red iiwi so well preserved as to resemble apapane in richness; two half-crescents are on each front border of the same iiwi; the neck-band is of iiwi with seven yellow spots, four on the right side, three on the left. Both the feathered side and the net substratum are sufficiently shown on the accompanying figures, 43 and 44.

THE KEKAULIKE CAPE.

This striking cape is of considerable size, the extreme breadth being 45 inches; depth behind 18.7 inches, in front 14.7 inches. The net is very fine in mesh. While the base of the cape is iiwi red, the curious split crescents of oo yellow dart across the



FIGS. 43 AND 44. KAUMUALII CAPE, OBVERSE AND REVERSE.

field like flashes of lightning: there is also a yellow border, rather narrow; three curved triangles on either front edge, those on the left being yellow with an intermediate black one, while on the other the order of colors is reversed, the yellow being in the middle so that when worn the edges brought the two colors together. In front of these triangles is a narrow border of yellow, red and black. The arrangement is so peculiar that a diagram has been made to show the two edges in juxtaposition. Fig. 52. The feathers about the neck have gone to some extent and their place has been filled by a red tape

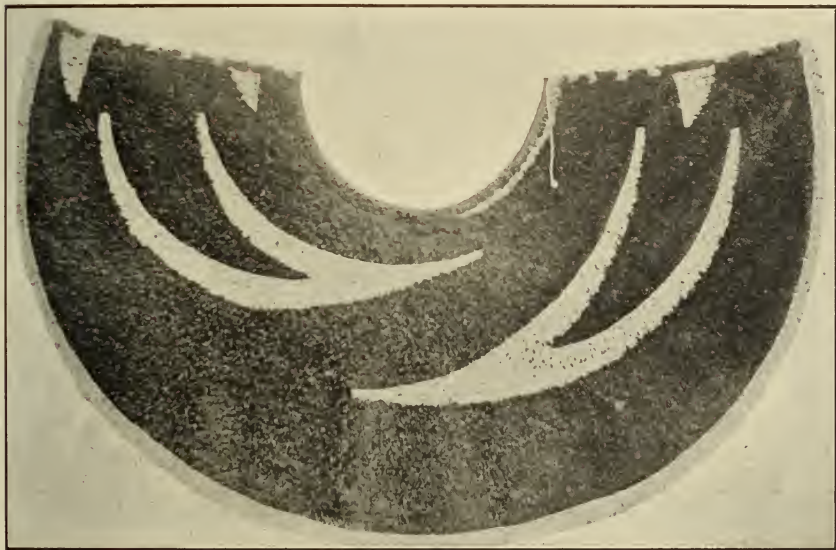


FIG. 45. THE KEKAULIKE CAPE.

added in modern times. Below the neck-band are two narrow tapering stripes, that on the left of black, that on the right of yellow, both considerably worn.

The name Kekaulike is celebrated in Hawaiian history. Perhaps the king of Maui of that name is the greatest, but there were other chiefs, and as the name in Hawaiian may be either male or female, there were chiefesses, among them the mother of Kalanianaʻole and Kawanakoa.

By the kindness of Hon. J. Kalanianaʻole the following note from the Diary of the late Queen Kapiolani, whose heir he is, is added to the description of this cape: "One red ahuula presented by Lot Kamehameha in 1857 to E. Faulkner, Paymaster of

H. B. M. Ship Havannah and bought by Kapiolani for \$600 and returned to Hawaii." This purchase was made during the Queen's visit to England in 1887 to attend the Jubilee of Victoria, Queen of England and Empress of India.

THE KAPIOLANI CAPES.

Kapiolani the daughter of the Moi Keawemauhili and wife of Naihe a high chief, was usually distinguished from others of the same name by the qualifying *Nui* (Great), and in her case it was well applied, for her courage and determination to do the right thing as it was revealed to her was far beyond any of her people of that day. As one of the pioneer missionaries was walking on the seashore of his new field of labor he saw "sitting on a rock, a large, finely proportioned native woman saturating her skin with the fragrant coconut oil, and basking in a noonday tropical sun, like a seal or sea elephant.

"When first visited by a missionary in her home, she was lying on the mat with her two husbands, all nearly nude, and in a state of beastly intoxication." In spite of this terrible introduction, she was one of the first to listen to the teaching of the Gospel, and her acceptance of the new views of life, and her practical application to her own conduct would have been a bright example to the converts of any race: "The standard in her own mind of propriety and purity was like an intuition born of the cleansing power of the Holy Spirit".

It is not needful to enumerate all the pleasant proofs of her new and exalted womanhood; these are told elsewhere,¹ but the most striking event in her life was perhaps her visit to the crater of Kilauea and of her defiance of the still worshipped Pele, the most dreaded of the host of the Hawaiian Pantheon on that island of Hawaii where her supposed "evil deeds" were only too conspicuous.

In 1824 Kapiolani undertook the toilsome journey from her home at Kealakekua to the crater, the *Halemau* (enduring house) of Pele, a wearisome journey of about a hundred miles mostly on foot, by a rough, forbidding path.² At the brink of the crater she was met by Mr. Goodrich of the American Mission, then a young man, who had come up from Hilo. She and her company of about eighty, with her solitary white man, descended from the rim to the black ledge (I quote from Bingham).

"There in full view of the terrific panorama before them, the effects of an agency often appalling, she calmly addressed the company thus: 'Jehovah is my god. He kindled these fires. I fear not Pele. If I perish by the anger of Pele, then you may

¹ Residence of Twenty-one Years in the Sandwich Islands, Hiram Bingham, A.M., p. 254. Kapiolani; a Memorial prepared by Mrs. Persis G. Taylor, Honolulu, 1897. Kapiolani, the Heroine of Hawaii, Rufus Anderson, D.D., from "Hours at Home", May, 1866.

² Forty years after this the author rode on mule back over this same path not much improved, and it was indeed in many places a rough way.

fear the power of Pele; but if I trust in Jehovah, and He shall save me from the wrath of Pele when I break through her *kapu*, then you must fear and serve the Lord Jehovah. All the gods of Hawaii are vain. Great is the goodness of Jehovah in sending missionaries to turn us from these vanities to the living God and the way of righteousness.' Then, with the terrific bellowing and whizzing of the volcanic gases, they mingled their voices in a solemn hymn of praise to the true God."

The reign of Pele was at an end. Long may the victorious Kapiolani be remembered!

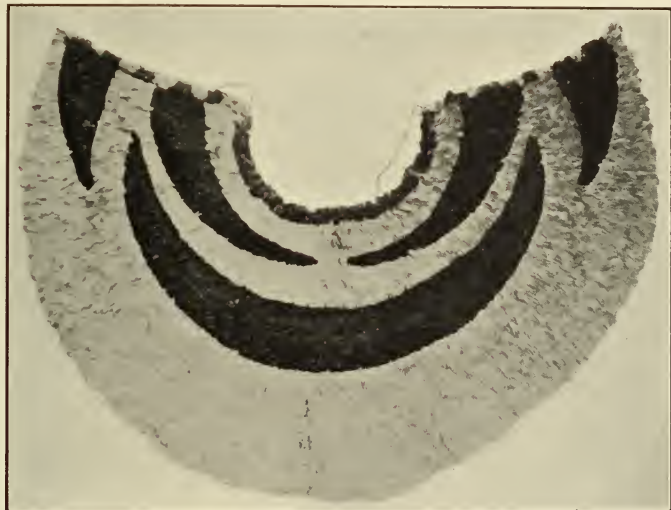


FIG. 46. KAPIOLANI NUI CAPE.

The virtues of the later Kapiolani, Kalakaua's Queen, less spectacular but no less genuine may well be remembered in the beautiful cape which bears her name.

KAPIOLANI NUI CAPE.

A beautiful example of work in yellow, red and black. It measures in extreme width 36 inches; depth at back 15.5 inches, and in front 11.5 inches. Of the central crescent the lower half is black, the upper red *iiwi*; the half crescents cut at the front are divided in the same way, black on the outside, red within. The neck-band is red and the front borders alternate yellow and red. The effect of the closed front is shown in a later illustration. Fig. 51.

KAPIOLANI CAPE.

The other Kapiolani cape is quite different in shape and design. It bears on the net the marks of a burn repaired at some unrecorded time. As will be seen by the measurements it is smaller than the last, the extreme width being 27 inches; the depth on back 13.5 inches, and in front 8 inches. The base is red iiwi, with oo yellow border and decorations, while pendent hangs a black *lei* as a fanciful afterthought in the decoration. The neck-band and front borders red, the latter with two black spots on either side.

The four capes of the Kapiolani collection falling to the lot of Prince Kawanakoa (since deceased) and now held in trust for his son David Kawanakoa a minor, have



FIG. 47. KAPIOLANI CAPE.

been kindly loaned by Mr. John F. Colburn, the trustee. One of these bears the name Poomaikalani (a sister of Kapiolani was thus named), one was made by the order of Kalakaua and bears his name, one is named Kamakahelei, the fourth is called Apikaila.

THE KALAKAUA CAPE.

This cape is decidedly of the crescent style. It is of large yellow feathers (oo), with two crescents of red iiwi on the sides with a similar one of black between them, and two semicrescents on the front. The borders of front and neck are of raised yellow feathers. The dimensions are: breadth 34 inches; depth behind 13 inches and in front 10 inches. This cape was made during the reign of Kalakaua by Mrs. John Ena (*née* Maria Lane), and is thus the latest of the capes here described and there will be no need to search the *mele* for any legendary history; the birds alone wore it before this King. Some of the birds were brought alive to the palace aviary to furnish a portion of the feathers, and Queen Liliuokalani kept a number there during her reign, feeding them the juice of the sugar-cane.

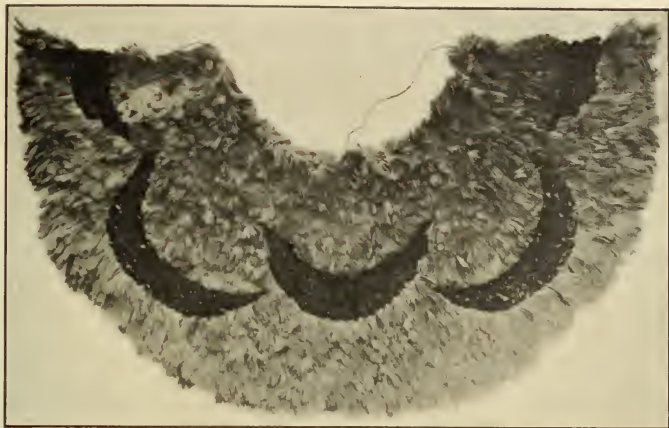


FIG. 48. THE KALAKAUA CAPE.



FIG. 49. THE APIKAILA CAPE.

APIKAILA CAPE.

This cape is very small but when used in funereal rites has a way of appearing far more prominent than its size warrants. The measurements are: breadth 24.5 inches; depth behind 7.5 inches, in front 6.5 inches. It is a black cape with tiny irregular spots of red and yellow, and a narrow red and yellow band near the neck. The name is the Hawaiian form of Abigail.



FIG. 50. THE KAMAKAHELEI CAPE.

THE POOMAICALANI CAPE.

This is another of the larger capes, measuring in breadth 43 inches; in depth behind 19 inches, and in front 14 inches. It is difficult to say whether the yellow or red predominates, but with Plate IV the reader can perhaps decide. The double crescent of black with yellow lining in the center is a most striking decoration, while the black and yellow half-crescents above this fit in most admirably. The red is *iiwi* and the yellow and black *oo* feathers. The name Poomaikalani was that of a sister of Queen Kapiolani, well known to the author, but it is quite possible that she was named for some ancestor not recorded by Fornander.



THE POOMA KALANI CAPE

KAMAKAHELEI CAPE.

This circular cape is of oo yellow with two black and two red triangles in front. It measures in width 30 inches; in depth behind 16, and in front 8.5 and 9 inches. Kamakalelei was the mother of Kanmualii by Kaeokulani; another of her husbands was Kaneoneo whose shin-bone later formed the *kumu* or handle of the interesting kahili (No. 24) in the Bishop Museum. When Cook arrived at Waimea in 1778, and the people were loudly discussing the wonderful event Kamakalelei said: "Let us not fight against our god; let us please Him that He may be favorable to us; then Kamakalelei gave her daughter as a woman to Lono [Cook]; Lelemahoalani was her name; she was older sister of Kanmualii, and Lono slept with that woman, and the Kauai women prostituted themselves to the foreigners for iron."¹

Whether the cape ever belonged to the famous chiefess or was simply named as a memorial of a famous ancestor in the family of the Queen Kapiolani is not recorded.

 ADDITIONAL NOTES ON THE TECHNIQUE.

ATTENTION has already been called to the interesting method of alternating bundles of teeth of a semi-sacred fish with human teeth in the pendant of the cordon of Kanmualii. Mr. John F. G. Stokes has gone farther in examining the bundles of tiny feathers used in some capes and his studies have resulted in finding various methods of attaching these bundles or the individual feathers to the *oloná nac*. When the first Memoir on Hawaiian feather work was published there was not enough material in hand to examine *in extenso* the methods of attaching the feathers to the *oloná* net which is the basis of all genuine ahuula. The way the bird-catching natives taught the author was neat and simple and not unnaturally was supposed sufficient for all purposes. When, however, the uncertainty of the history of these precious decorations rendered farther study of the actual specimens necessary to determine, even approximately, their period, it was found that foreign thread was used to attach the feathers (at least where repairs had been made) in capes known to be ancient. More than that there were various methods of attaching the feathers in the ahuula both old and new, and the result of the careful study by Mr. Stokes, which I regret is not sufficiently complete to enrich the present publication and must appear later, has brought to light many interesting facts hitherto unnoticed.

There are one or two points to which I may call the reader's attention without trenching on the work of my colleague, whose careful and minute studies are well worthy a separate publication. One is the curious fashion which I have already mentioned, but can now illustrate more clearly, of intentionally misfitting the colors of the divided

¹ D. Malo, Moololo Hawaii. Quoted in Fornander, Polynesian Race, II, 169.

designs where the edges of the cape meet in front; another is the method of covering the feather gods of Kukailimoku with their proper plumage; and it may be added that the methods used on the gods was also found in use on the helmets or mahiole, and is perhaps the reason that so many of the latter are now bare of their original feathers.



FIG. 51. ADJUSTED FRONT OF KAPIOLANI CAPE, FIG. 46.

To illustrate the first I have chosen the front adjustment of the so-called Kapiolani cape, shown in Fig. 46, to show the complete matching of the opposite sides, where the patterns of the front edges form a complete whole and satisfy the demands of harmony (Fig. 51); the line of division is almost obliterated and front and back of this cape seem equally complete. Now in the cape of Kekaulike, Fig. 45, the design is not bal

anced in the middle of the back and there is no expectation that it should be so in front. Let the two designs show the results; Figs. 51 and 52. However it might have pleased the old Hawaiians, and that it did is shown by the many examples that have survived, this misfit that a geologist would call a "fault" is not pleasing to the modern eye. It is shown in the Pauahi cape (I, p. 60, Fig. 53), the Reis cape (VII, Pl. III), a Kamehameha cape (I, p. 451, Fig. 18). Some of these are certainly old, others of more modern date showing that the oddity was not merely a passing fancy.

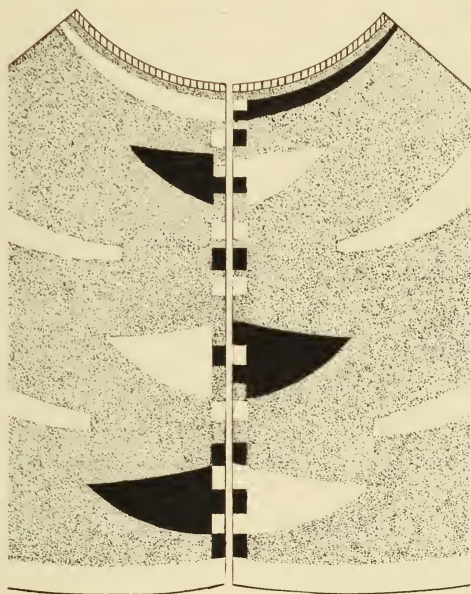
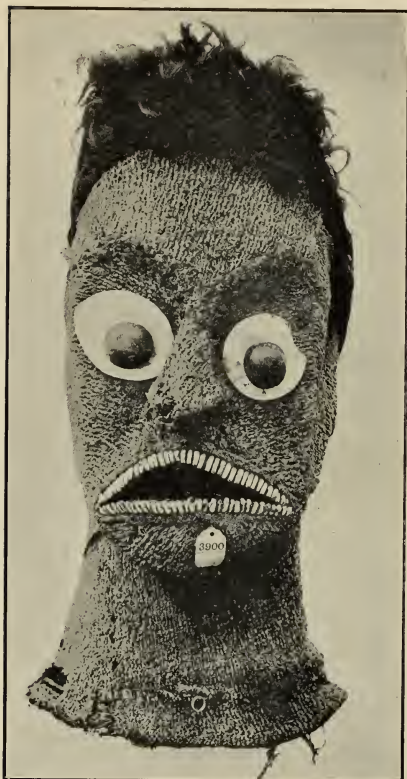


FIG. 52. ADJUSTED FRONT OF KEKAULIKE CAPE, FIG. 45.

The second point, the covering of the war-gods is well shown in the representation of the front and profile of the Kukailimoku in this Museum that appeared in the first part of this Feather Work as Fig. 21, a small woodcut from a photograph taken in 1865 by the author when the idol was in the cabinet of Oahu College, and in a tolerable state of preservation. A comparison of the two illustrations will show that the rather severe expression of the original has given place to an almost despairing countenance; the net has been torn or loosened and despoiled of its fine red feathers, which were abundant sixty years ago. The consolation for this ruination is the greater

facility for showing the exact construction of this potent deity. I do not care to go into more detail than to say the substructure is rather rude basketwork while the *oloná nae* to which the feathers were attached was carefully fitted over this in such a way as to cover the "bones" with more or less success. All this the two figures will show.



FIGS. 53 AND 54. KUKAILIMOKU IN THE BISHOP MUSEUM. FRONT AND BACK.

It should be noted that Ellis speaks of a wooden Kukailimoku with the helmet, and covered with feathers, in his description of the *heiau* of Puukohola, dedicated by Kamehameha to his god at Kawaihae, Hawaii; this was the last *luakini* built on these islands, and the Rev. William Ellis visited it only thirty years after its construction and found it in good condition with bones of the later sacrifices still scattered on the platform, and there were many people still alive who remembered the dedication sacrifice when Kukailimoku was brought in.

A REVISED LIST OF HAWAIIAN AHUULA.

WHILE this list does not claim to be complete, and in war conditions in Europe completeness is impossible, great pains and much correspondence have been expended in its compilation, and it should replace the list given on pages 56 and 57 of the Bernice Pauahi Bishop Museum Memoirs, Volume I.

<i>Article.</i>	<i>Institution.</i>	<i>Index.</i>
1 Cloak of Kamehameha I. (6828)	B. P. Bishop Museum, Honolulu.	I, 58.
2 Cloak of Kiwala6. (6829)	" " "	I, 68, pl. x.
3 Cloak of Kalanikauikalaneo. (6830)	" " "	I, 59, f. 49.
4 Pa'u of Nahienaena. (6831)	" " "	I, 59.
5 Cloak, London. (323)	" " "	I, 59, f. 50.
6 Cloak, London. (958)	" " "	I, 59, f. 51; VII, 19, f. 19.
7 Cloak, Joy. (11,094)	" " "	I, 72, pl. xii.
8 Cape, Princess Pauahi. (955)	" " "	I, 60, f. 53.
9 Cape, Queen Emma. (956)	" " "	I, 60, f. 55.
10 Cape, Queen Emma. (957)	" " "	I, 60, f. 56.
11 Cape, Gilman. (6841)	" " "	I, 60, f. 57, 42.
12 Cape, A. B. C. F. M. (7766)	" " "	I, 61, f. 58.
13 Cape, Kamehameha III. (8075)	" " "	I, 61, f. 59.
14 Cape, Kaunualii. (B 130)	" " "	I, 62, f. 60.
15 Cape, Kuahaliulani. (B 1230)	" " "	VII, 21, f. 22.
16 Cape, Joy. (11,095)	" " "	I, 73, pl. xii, f. 96.
17 Cloak, Lunalilo.	Mausoleum, Honolulu.	I, 63.
18 Cloak.	Windsor Castle, England.	I, 63, f. 62.
19 Cloak.	" " "	I, 63, f. 63; pl. xiii, <i>a</i> .
20 Cloak.	" " "	I, 64, f. 64; pl. xiii, <i>b</i> .
21 Cape.	" " "	I, 64, f. 65; pl. xiv, <i>a</i> .
22 Cape.	" " "	I, 78, f. 107; pl. xiv, <i>d</i> .
23 Cape.	" " "	I, 79, f. 108; pl. xiv, <i>c</i> .
24 Cape.	" " "	I, 79, f. 109; pl. xiv, <i>b</i> .
25 Cloak.	British Museum, London.	I, 64, f. 68.
26 Cloak.	" " "	I, 64, f. 69.
27 Cape.	" " "	I, 65, f. 70.
28 Cape, Christy collection.	" " "	I, 65, f. 72.
29 Cape, mamō.	" " "	I, 65, f. 71.
30 Cape.	" " "	I, 65, f. 73.
31 Cape.	" " "	I, 65, f. 74.
32 Cape, Vancouver.	" " "	I, 65, f. 75.
33 Cape.	" " "	I, 66, f. 76.
34 War cape.	" " "	I, 66, f. 77.
35 Cape.	" " "	I, 66, f. 78.
36 War cape.	" " "	I, 67, f. 79.
37 Cape, Christy collection. (5897)	" " "	I, 67, f. 80.
38 Mat of feathers.	" " "	I, 67; pl. vi.
39 Mat of feathers.	" " "	I, 67; pl. vi.
40 Cloak.	" " "	I, 64, f. 67.
41 Cloak.	" " "	I, 64, f. 68.

<i>Article.</i>	<i>Institution.</i>	<i>Index.</i>
42 Cape, Bolton. (3574)	U. S. Nat. Museum, Washington.	I, 68, f. 83.
43 Cloak, Aulick. (79,180)	" " " "	I, 68, f. 82.
44 Cape, Welling.	" " " "	I, 68, f. 84.
45 Cape, Bissell.	Berkshire Athenæum, Pittsfield, Mass.	I, 69, f. 86.
46 Cloak.	Museum für Völkerkunde, Berlin.	I, 69, f. 87.
47 Cape. .	" " " "	I, 69, f. 88.
48 Cape.	" " " "	I, 69, f. 89.
49 Cloak.	Nationalmuseet, Copenhagen.	I, 70, f. 90.
50 Cloak, Steen Bille.	" " " "	I, 70, f. 91; VII, 26, f. 27, pl. i.
51 Cape.	" " " "	I, 70, f. 92.
52 Cloak, Lucas.	London.	I, 71, f. 93.
53 Cloak.	Zwinger, Dresden.	I, 71, f. 94.
54 Cloak.	" " " "	VII, 29, f. 30.
55		
56 Cloak.	Lord Brassey, London.	
57 Cloak, Kearny.	Kearny family, New York.	I, 72, f. 95; VII, 39, f. 36.
58 Cloak.	Kelly, London.	I, 71.
59 Cape.	Museum, Maidstone, England.	I, 71.
60 Cloak.	Hotel des Invalides, Paris.	I, 73.
61 Cloak, Byng.	Saffron Walden Museum, Eng.	I, 73, f. 97.
62 Cloak.	Ipswich Museum, England.	I, 74.
63 Cloak.	Rijks Ethnog. Museum, Leiden.	I, 74, f. 98.
64 Cape.	" " " "	I, 74, f. 99.
65 Cloak, Cunningham.	American Museum, New York.	I, 74, f. 100; VII, 40, f. 37.
66 War cape, nae only.	Ethnolog. Mus., Florence, Italy.	I, 75.
67 War cape, nae only.	" " " "	I, 75.
68 Cape, fragment.	Ethnological Museum, Munich.	I, 75.
69 Cape, Cook.	Hofmuseum, Naturhist., Vienna.	I, 75, f. 101.
70 Cape, Cook.	" " " "	I, 76.
71 Cape.	" " " "	I, 76.
72 War cape.	Georgia Augusta University Mu- seum, Göttingen.	I, 76, f. 102.
73 War cape, Cook.	Australian Mus., Sydney, N.S.W.	I, 76, f. 1, p. 4; VII, 12, f. 12.
74 Cloak.	New York.	I, 76.
75 Cape, Lee.	B. F. Wakefield, New York.	I, 76, f. 103.
76 Cloak, Bloxam.	A. R. Bloxam, Christchurch, N. Z.	I, 77, f. 104; VII, 27, f. 29.
77 Cloak.	Robeson family, United States.	I, 77.
78 Cape, Kaumualii.	Kapiolani Estate, Honolulu.	I, 77; VII, 47, f. 43-44.
79 Cloak.	Government Museum(?), Lisbon, Portugal.	I, 77.
80 Cape, Haalilio.	Mrs. E. C. Renjes (see No. 112), Honolulu.	I, 77, f. 105.
81 Cape, mamo.	Mrs. E. C. Renjes. Honolulu.	I, 78, f. 106.
82 Cape, nae only.	Honolulu.	I, 78.
83 Cloak, Liholiho.		I, 78.
84 Cape.	London(?).	I, 78.
85 Cape.	Peterson family, Honolulu.	I, 60, f. 52; pl. xv.
86 Cape, fragment.	Prof. H. Bingham, N. Haven, Ct.	I, 68, f. 81.

<i>Article.</i>	<i>Institution.</i>	<i>Index.</i>
87 Cloak.	Philadelphia.	I, 68, f. 85.
88 Cape, Kapena.		I, 79, f. 110.
89 Cape, Reis.	Mrs. Manuel Reis, Honolulu.	I, 79, f. 111; VII, pl. iii.
90 Cape.	British Museum, London.	I, 80, f. 112.
91 Cape.	Starbuck family, Milford Haven, South Wales.	I, 80, f. 113.
92 Cape.	England(?).	I, 80, f. 114.*
93 Cloak.	"	I, 80, f. 115.*
94 Cape, Boston Museum.	Peabody Mus., Cambridge, Mass.	I, 448, f. 13.
95 Cape.	Lilinokalani, Honolulu.	VII, 16, f. 16.
96 Cape.	Peabody Museum, Salem, Mass.	VII, 25, f. 25.
97 Cape.	Elgin, Scotland.	VII, 22, f. 23.
98 Cape.	York, England.	
99 Malo, nae only.	Bishop Museum, Honolulu.	VII, 39.
100 Cape.	St. Augustine College, Canterbury, England.	
101 Malo, Kaumualii.	Bishop Museum, Honolulu.	VII, f. 31.
102 Cape.	Natural History Society, New- castle-upon-Tyne.	I, 448, f. 14.
103 Cape, Clark.	Hon. S. M. Damon, Honolulu.	I, 448; pl. lxxviii.
104 Cloak.	Literary and Philosophical Society, Perth, Scotland.	I, 448.
105 Cape.	J. Edge-Partington, London.	I, 449, f. 15.
106 Cloak, Eheukani.	Burned in Board of Health con- flagration, Honolulu.	I, 449, f. 16.
107 Cloak, Miller.	Castle Museum, Dover, England.	I, 450, f. 17.
108 Cape.	Metropolitan Museum of Art, N. Y.	I, 451.
109 Cape.	"	I, 451, f. 18.
110 Cape.	Castle Museum, Norwich, Eng.	I, 451, f. 19.
111 War cape.	" " " "	I, 452; pl. lxxvii.
112 Cape.	Mrs. E. C. Renjes (see Nos. 80 and 81), Honolulu.	I, 62, f. 61.
113 Cloak, Cook.	Dominion Mus., Wellington, N. Z.	VII, 41, f. 30.
114 Cape, Cook.	" " " "	VII, 44, f. 40.
115 Cloak, Cook.	" " " "	VII, 42, f. 39.
116 Cape, Fuller.	A. W. F. Fuller, Sydenham Hill, London, England.	VII, 17, f. 17.
117 Cloak, Beasley.	H. G. Beasley, Haddon Lodge, Shooters Hill, England.	VII, 18, f. 18.

LIST OF MAHIOLE OR HELMETS.

1 Vancouver, flat form.	B. P. Bishop Museum, Honolulu.	I, 5, f. 2, p. 43.
2 Kaumualii, full crest.	" " "	I, pl. i, p. 42; VII, p. 31.
3 Cook, full crest.	Vienna.	I, p. 43, f. 33, p. 42.
4 Cook, full crest.	"	I, p. 43, f. 34, p. 42.
5 Cook, flat form.	"	I, p. 43, f. 35, p. 42.

* See note 4 ad finem.

<i>Article.</i>	<i>Institution.</i>	<i>Index.</i>
6 Copenhagen.	Nationalmuseet.	I, 43.
7 Berlin, full crest.	Museum für Völkerkunde.	I, p. 44, f. 36, <i>a</i> .
8 Berlin, full crest, traces of feathers.	" " "	I, p. 44, f. 36, <i>b</i> .
9 Berlin, flat form, traces of feathers.	" " "	I, p. 44, f. 36, <i>c</i> .
10 Berlin, 7 projections for crest; bare.	" " "	I, 44, f. 37.
11 Cook, crested, without feathers.	Australian Museum, Sydney.	I, p. 44, f. 38.
12 Wäber, common form, feathered.	Municipal Museum, Berne.	I, p. 44; VII, f. 9, p. 447.
13 Paris, black with yellow crest.	Musée d'Artillerie.	I, p. 45.
14 Paris.	Jardin des Plantes.	I, p. 45.
15 Paris, 5 pins like No. 10, featherless.		I, p. 45, f. 39, p. 44.
16 Legoarand, crest of rays interlacing.	Musée de Trocadero, Paris.	I, p. 45.
17 Mahiole, structure like last.		I, p. 45.
18 Mahiole figured in Freycinet, Pl. 90.		I, p. 45.
19 Whitehall, fine texture, featherless.	Army and Navy Mus., London.	I, p. 45.
20 Madrid, detached crest on 4 arms.	Museo Arqueológico Nacional.	I, p. 45, pl. vii, 1.
21 Madrid, red, black and yellow feathers.	" " "	I, p. 45, pl. vii, 2.
22 Madrid, heavy crest with braid.	" " "	I, p. 45, pl. vii, 5.
23 Madrid, ordinary crest.	" " "	I, p. 45, pl. vii, 3.
24 Madrid, high projecting crest.	" " "	I, p. 45, pl. vii, 4.
25 Vancouver, full crest	British Museum, London.	I, p. 46, f. 40, <i>a</i> .
26 Vancouver, detached crest with 5 bars.	" " "	I, p. 46, f. 40, <i>b</i> .
27 Vancouver, ordinary crest.	" " "	I, p. 46, f. 40, <i>c</i> .
28 Cook (?), like Fig. 32 from Cook.	" " "	I, p. 46, f. 41, <i>a</i> .
29 Cook (?), red with yellow crest.	" " "	I, p. 46, f. 41, <i>b</i> .
30 Cook (?), red with yellow crest.	" " "	I, p. 46, f. 41, <i>c</i> .
31 Cook (?), red with yellow crest.	" " "	I, p. 47, f. 41, <i>d</i> .
32 Cook (?), rather high crest.	" " "	I, p. 47, f. 41, <i>e</i> .
33 Cook (?), with detached crest.	England(?).	I, p. 47, pl. viii
34 Cook (?), only wicker work.	Honolulu.	I, p. 47.
35 Florence, few feathers.	Real Mus. di Fisica e Storia Nat.	I, p. 48.
36 Florence, few feathers.	" " " " "	I, p. 48.
37 Queen Emma, human hair, not feathers.	B. P. Bishop Museum, Honolulu.	I, p. 48.
38 Queen Emma, knobbed crest.	Peabody Museum, Cambridge.	I, p. 444.
39 Queen Emma, detached crest, angular ear.	" " "	I, p. 444.
40 Queen Emma, detached crest, 6 arms.	" " "	I, p. 445, f. 10, p. 447.
41 Queen Emma, full crest, red and black.	" " "	I, p. 445, f. 10, p. 447, I.
42 Alexander, bare, 3 knobs.	B. P. Bishop Museum, Honolulu.	I, p. 443, f. 5.
43 Tunstall, full crest.	Newcastle-upon-Tyne.	I, p. 443, f. 7, p. 445.
44 Pitt-Rivers, high crest.	Oxford Museum.	I, p. 443, f. 6, p. 444.
45 Norwich, ordinary crest.	Castle Museum.	I, p. 443, pl. lxvi.
46 Norwich, ordinary crest.	" " "	I, p. 444, pl. lxvi.
47 Cook, wholly black, rising crest.	Mus. Peter the Great, Petrograd.	VII, p. 8.
48 Cook, low crest.	" " "	VII, p. 8, f. 6.
49 Cook, low crest.	" " "	VII, p. 8, f. 7.
50 Cook, high crest.	" " "	VII, p. 6, 7, f. 4, 5.
51 Cook, high crest.	Dominion Mus., Wellington, N. Z.	VII, p. 45, f. 41.
52 Cook, high crest.	Dominion Mus., Wellington, N. Z.	VII, p. 45, f. 41.

LIST OF KUKAILIMOKU.

<i>Article.</i>	<i>Institution.</i>	<i>Index.</i>
1 Supposed god of Kamehameha I.	B. P. Bishop Museum, Honolulu.	I, p. 37, f. 22, p. 32.
2 From Oahu College.	“ “ “	I, p. 37, f. 21; VII, 58, f. 53-4.
3 Cook.	Vienna.	I, p. 38, f. 23, p. 32.
4 Hewitt.	British Museum.	I, p. 38, f. 24, p. 33.
5	“ “	I, p. 39, f. 26, p. 34.
6	“ “	I, p. 39, f. 25, p. 33.
7	“ “	I, p. 39, f. 28, p. 36.
8 London Missionary Society.	“ “	I, p. 39, f. 27, p. 35.
9 Cook's Voyage figured; present unknown.		I, p. 30, f. 30, p. 38.
10 Tunstall.	Newcastle-upon-Tyne.	I, p. 440, f. 2.
11 Pitt-Rivers.	Oxford Museum.	I, p. 440, f. 3.
12 Cook.	Dominion Mus., Wellington, N. Z.	VII, p. 46, f. 42.

NOTES AND CORRECTIONS.

1. TO THE description of cape No. 16 in the last list, of which the reference is Memoirs I, 73, pl. xii, may now be added "Attoo, sometimes called 'crown prince', arrived in Boston by ship Columbia August 10, 1790, and wore cape in procession in honor of the arrival. The cape was given to Joseph Barrell, one of the owners of the Columbia, inherited by Mrs. Benjamin Joy (his daughter), then by John Benjamin Joy, then by Charles Henry Joy." Copied from writing on the back of the printed label on the Joy specimens in the Boston Art Museum.

2. In No. 70, I, p. 76, the cape attributed to Cook's last voyage had white feathers which I believe came from the Tropic Bird (*Phaethon rubricauda*—*Koae ula*); it also had an open net of oloná extending from the upper border one-third of the depth over all, and it may explain the similar border on the cape of like form noted on the specimen also from the same voyage in the Petrograd museum, Fig. 10, where, however, the cover seems to be of mat work.

3. While Kauai depended on the natives of Hawaii for the beautiful yellow and orange feathers used for the ahuula, it was not without its feather decorations. Lisianski (Voyage of the Neva around the World, English translation, page 112) found in 1804 in the bay of Waimea some natives in canoes who "had nothing to sell but a few spears and a fan of exquisite beauty made of the feathers of the tropic birds, which I obtained for a small knife." Later Kaumualii the king came on board the Neva and accosted the commander in English. "The king was waited on in the vessel by one of his subjects, who carried a small wooden bason, a feather fan, and a towel. The bason was set round with human teeth, which, I was told afterwards, had belonged to his majesty's deceased friends. It was intended for the king to spit in; but he did not appear to make much use of it, for he was continually spitting about the deck without ceremony." Perhaps it was to show the strangers his confidence in their good intentions towards him, for he would surely not have risked his spittle in the neighborhood of enemies.

4. The cape and cloak numbered 92 and 93 in the list of ahuula and attributed to Henry Colgate of Eastbourne, England, are no longer in his possession. He writes me under date of October 30, 1917: "The capes and cloaks in my care were returned to their original owners, who moved away from Eastbourne into the West of England. I have entirely lost sight of the owner and have heard no more of the Feather treasures. I wish I could have assisted you in tracing them, but it is now so long ago, the old Lady to whom they belonged must have died."

5. From Cook's last voyage; page 79, we read: "Between ten and eleven o'clock, we saw a great number of people descending the hill, which is over the beach, in a kind of procession, each man carrying a sugar-cane or two on his shoulders, and bread fruit, taro, and plantains in his hand. They were preceded by two drummers; who, when they came to the water-side, sat down by a white flag, and began to beat their drums, while those who had followed them, advanced, one by one; and, having deposited the presents they had brought, retired in the same order. Soon after, Eappo came in sight, *in his long feathered cloak*, bearing something with great solemnity in his hands; and having placed himself on a rock, he made signs for a boat to be sent him. Captain Clerke, conjecturing that he had brought the bones of Captain Cook, which proved to be the fact, went himself in the pinnace to receive them; and ordered me to attend him in the cutter. When we arrived at the beach, Eappo came into the pinnace and delivered to the Captain the bones wrapped up in a large quantity of fine new cloth, and covered with a *spotted cloak of black and white feathers*. He afterwards attended us to the Resolution; but could not be prevailed upon to go on board; probably not choosing, from a sense of decency, to be present at the opening of the bundle." There was always unwillingness to be present unnecessarily at the opening of bundles of bones (there being some kapu attached), and I have seen not long ago when a native was requested to open a kapa bundle of bones supposed to belong to a chief in the Royal Mausoleum, he made a long prayer before opening the bundle and was careful to avert his eyes from the contents.

6. I, p. 43. The mahiole from the Vancouver collection sale purchased by the late Sir A. Wollaston Franks, was not, as stated, I, page 43, exchanged by the Trustees of the British Museum but by Sir Charles Hercules Read, Director, to whom it came on the death of the late owner as explained in a letter to the author.

7. VII, p. 39. Kearney should be Kearny.

8. Attention was called to the imitation of feather leis by the use of strings of *Sida* blossoms; now the *Sida* is let alone and the discs of stamped tissue paper have taken their place, and departing guests or friends are wreathed with strings of various colored paper.

9. I, p. 18. Last line but one, Rev. C. S. Richards should be Rev. C. S. Stewart, as on page 20, note 16.

INDEX

TO THE THREE SECTIONS OF HAWAIIAN FEATHER WORK.

ORIGINAL MEMOIR, 1899. FIRST SUPPLEMENT, 1903.

SECOND SUPPLEMENT, 1918.

-
- A. B. C. F. M. cape. I, page 61, fig. 58.
Acrulocercus, former name of *Moho*. I, 457.
 Ahuula (feather cloaks and capes) at
 first exclusive property of male. I, 1.
 Cook collection, Petrograd. VII, 10, 11.
 Cook collection, Sydney. VII, 12, f. 12.
 Cook collection, Wellington, N. Z. VII, 14, 41.
 defined. I, 3.
 fastenings. I, 58.
 given by Legislature to Museum. I, 58.
 how designed. I, 52.
 list of. I, 56; VII, 59.
 No. 958, B. P. B. M. VII, 19, f. 19.
 their history and valuation. I, 55.
 Alalá (crow) feathers used for kahili
 and idol dressing. I, 12.
Corvus tropicus, now *C. hawaiiensis*. I, 437.
 Alexander, W. D., quoted. VII, 32.
 Alexander, W. P., helmet. I, 443, f. 5.
 Allan Museum, note. I, 440.
 Amama, W. C., at interview of Liliu-
 okalani and A. F. Judd. VII, 32.
 American Museum sends photo-
 graphs. VII, 39.
 Annu, feather model from Cook,
 Vienna. I, 29, f. 30.
 Apapane, color of. I, 10, f. 4, d; VII,
 20, 29.
 Apikaila cape. VII, 54, f. 49.
 Ars plumaria in Central America,
 Mexico, New Guinea, China. I, 2.
 Aulick cloak. I, 68, f. 82.
 Australian Museum, Sydney, N.S.W. I, 4; VII, 12.
 Bambu joint used as case for lei. I, 20.
 Bardwell cape. I, 61, f. 59.
 Beasley cloak. VII, 18, f. 18.
 Bingham cape (fragment). I, 68, f. 81.
 Bird haunts.
 hunters. I, 3.
 lime, how made. I, 3.
 names changed. I, 437.
 nets for catching. I, 13.
 Birds that furnished feathers. I, 9.
 Bishop, Charles Reed, purchases
 Kaunualii's mahiole. VII, page 32.
 Bissel cape. I, 69, f. 86.
 Black mahiole at Petrograd. VII, 8.
 mahiole mentioned (13, Paris). VII, 62.
 Bloxam cloak, Christchurch, N. Z. I, 77, f. 104; VII,
 27, f. 29.
 Boki and Lilihi in feather robes. I, pl. viii.
 Bolton cape. I, 68, f. 83.
 Bone handles of kahili. I, 7, f. 3.
 Bones of sacrificed enemies used in
 kahili handles. I, 7.
 Booth cape figured and with color
 scheme. VII, 20, f. 20, 21.
 Boston Museum feather specimens
 now in Cambridge, Mass. I, 444.
 Brassey cloak. I, 71.
 Bullock Museum, London, note. VII, 13.
 Cape, Berlin. I, 69, f. 88.
 Berlin. I, 69, f. 89.
 British Museum. I, 65, f. 74.
 British Museum. I, 80, f. 112.
 British Museum, cock's feathers. I, 66, f. 76.
 British Museum, mammo. I, 65, f. 71.
 British Museum, war cape, cock's
 feathers. I, 66, f. 77.
 British Museum, with two loops. I, 65, f. 73.
 British Museum, without basal
 border. I, 65, f. 70.
 Copenhagen, Nationalmuseum. I, 70, f. 92.
 Copenhagen, Nationalmuseum. I, 70, f. 91; VII,
 f. 27, pl. i.
 Göttingen. I, 76, f. 102.
 Leiden, iwa feathers. I, 74, f. 99.
 of which only the net remains. I, 78; VII, 25, f. 26.
 Capes and cloaks, market value. I, 55.
 did not grow into cloaks. I, 52.
 of cock's feathers. I, 66, 67, f. 76-79.
 see list of ahuula. VII, 59.
 small, worn by young alii. I, 60.
 Cave net, B. P. B. M. VII, 25, f. 26.
 Chapman cloak. I, 68, f. 85; VII,
 39, f. 35.
 Chichester Museum. VII, 18.

- Chinese feather decoration. I, page 2.
- Christy collection, British Museum. I, 65, f. 72.
- collection, British Museum. I, 67, f. 80.
- Cloak, Berlin. I, 69, f. 87.
- British Museum. I, 64, f. 67.
- British Museum, mostly cock's feathers. I, 64, f. 69.
- British Museum. I, 64, f. 68.
- buried in Honolulu. I, 63.
- burned in Honolulu Board of Health fire. I, 449.
- Copenhagen Nationalmuseum. I, 70, f. 90.
- Dresden. I, 71, f. 94.
- Leiden, triangles. I, 74, f. 98.
- Paris, Musée d'Artillerie, Galerie d'Ethnographie. I, 73.
- with crescents, B. P. B. M., 958. I, 59, f. 50.
- Cloaks of feathers primarily war decoration. I, 52.
- captured in battle. I, 52.
- see list of ahuula. VII, 59.
- trailing on ground. I, 5.
- Colburn, J. F., loans ahuula. VII, 52.
- Colgate cape. I, 80, f. 114.
- cape. I, 80, f. 115.
- Color significance of feathers. I, 17.
- Colors limited, of Hawaiian birds. I, 2.
- of feathers. I, 9.
- of kahili. I, 17.
- Cook cape, Australian Museum. I, 4, f. 1; VII, 12.
- cape, Florence. I, 75.
- cape, Vienna. I, 76, f. 101.
- gives first account of Hawaiian feather robes. I, 4.
- relics, Australian Museum. VII, 3.
- relics, Museum Peter the Great, Petrograd. VII, 2, 8.
- relics, Dominion Museum, Wellington, N. Z. VII, 41.
- Coryphillus fringillaceus* furnished red feathers in Samoa. I, 3.
- Cunningham, Capt. Wm., brings cloak to United States. VII, 40, f. 37.
- Curran, Mrs. L. P. M. I, 75, f. 100; VII, 41, f. 37.
- Designs of ahuula. I, 52.
- Dover Museum cloak. I, 450, f. 17.
- Dresden Museum cloak. VII, 29, f. 30.
- Museum has good steel case for ahuula. VII, 3.
- Dyed feathers. I, 12.
- Edge-Partington, note on feather mats. I, 487.
- Ee, name of feathers from under the wings. I, 14.
- Elgin cape. I, 81; VII, 22, f. 23.
- cape, a strange label on. VII, 24.
- Ellis, Dr. Wm., account of Hawaiian feather ornaments. I, page 6.
- Emma, Queen, cape. I, 60, f. 55.
- Ena, Mrs. John, makes Kalakaua cape. VII, 52.
- Eye of pearl-shell set in feathers. I, 442, f. 4.
- Feather currency, Santa Cruz Id. I, 452, f. 20, pl. lxix.
- decorations in India. I, 1.
- figure of Keoloewa, described by Rev. W. Ellis. VII, 46.
- figure seen in Tahiti. VII, 46.
- gods (Kukailimoku). I, 31; VII, 57.
- gods, list of. VII, 63.
- hat in Vienna. I, 30.
- hat in Wellington. VII, 13, f. 13-15.
- mat, under side shown. I, 438, f. 1.
- mats discussed by J. Edge-Partington. I, 36, pl. vi, p. 437.
- work of Hawaiians, Supplement I. I, 437.
- Feathers as currency. I, 14.
- attached to net. I, 51; VII, 57.
- dyed in modern times. I, 12.
- injured by sea water. I, 13.
- named from position on bird. I, 14.
- Fellenberg, Dr. Edmund von, of Berne, sends drawings of ahuula. I, 444.
- Fijian color birds. I, 3.
- Florence ahuula. I, 75.
- Franklin cape. VII, 28, pl. ii.
- Franks, Sir A. Wollaston, presents Kukailimoku to British Museum. I, 38.
- Freeland, H. C., presents cape to Chichester Museum. VII, 17.
- Fregata aquila* (frigate-bird) feathers used. I, 11; VII, 13.
- Fuller cape. VII, 17, f. 17.
- George IV, King, presents cape to Miss Paget. VII, 17.
- Gill, E. Leonard, letter. I, 440.
- Gilman, Gorham D., presents cape to B. P. B. M., No. 6841. I, 60, f. 42, 57.
- Goodrich, Joseph, goes to Kilauea with Kapiolani. VII, 50.
- Göttingen cape. I, 76.
- Haalelea cape. I, 62, f. 61.
- cape cordate ornaments. I, 77, f. 105.
- cape clear yellow mamu. I, 78, f. 106.
- Hamilton, A., sends photographs of ahuula in Wellington Museum. VII, 14.
- Handles of human bone for kahili. I, 16.
- Heger, Dr. Franz, describes Mexican fan. I, 2.
- Helmet from Cook. I, 41, f. 32.
- covered with human hair. I, 48.
- from New Ireland. I, 40, f. 31.
- royal, of red, not one wholly yellow. I, 49.

- Helmets in British Museum.
 in Madrid. I, pages 46, 47.
 list of. I, 45, pl. vii.
Hemignathus procerus. I, 42.
 Hewitt, Geo. Goodman, on Vancouver's ship, had Kukailimoku. VII, 27.
 Hill, Geo., cloak. I, 38, f. 24.
Himatione sanguinea = Apapaue. I, 78.
 Hochstetter, Baron F. von, describes tiara of Montezuma. VII, 20.
 Huftnagle, Chas., takes cloak to Calcutta. I, 2.
 Huia feathers, ornament and currency in New Zealand. VII, 39.
 Hulumanu, the feather body of a kahili. I, 14.
 Human figure covered with feathers, Tahiti. I, 17.
 Humphrey, E., who has a collection of curiosities. VII, 46.
 VII, 17.
 Iaukea testifies as to the Queen's ahuula. VII, 32.
 Iiwi, description and color. I, 9.
 short feathers added to oo feathers as pa'u. I, 10.
 Indian feather decoration. I, 1.
 Ipswich cloak, no illustrations obtained. I, 74.
 Iwa = *Fregata aquila*. I, 11.
 Jarves, J. J., estimate of royal mamō. I, 58.
 extols Kaumualii. VII, 31.
 Jenkins, L. W., sends photograph of Reynolds cape. VII, 25, f. 25.
 Joy cape, B. P. B. M. I, 72, f. 96, pl. xii, 1.
 cloak, B. P. B. M. I, 72, pl. xii, 2.
 Judd, A. F., Chief Justice, purchases Kaumualii cape. VII, 32.
 Judd, A. F., traces Kaumualii cordon. VII, 32.
 interviews Queen Liliuokalani. VII, 32.
 Judd family gives Kaumualii's cape to B. P. B. M. VII, 31.
 Kaahumanu marries Kaumualii and son. VII, 31.
 Kahili. I, 14, pl. iv, f. 8.
 bearers (nā lawekahili). I, 14.
 branches. I, 19, f. 12.
 four dyed red used in funeral of Queen Emma. I, 24.
 handle of bone. I, 16.
 in B. P. B. M. have modern decoration. I, 25.
 list of the large ones in B. P. B. M. of sugar-cane. I, 21.
 pole often bore the kahili name. I, 24.
 pole of tortoise-shell. I, 15.
 used as fly-flaps. I, 16, f. 11.
 I, 15.
 Kalakaua cape. VII, 52, f. 48.
 Kalaniana'ole, Prince J. Kuhio, collection of ahuula. VII, page 47.
 Kalanikauikalaneo cloak. I, 59, f. 49.
 Kalanikupule defeated and sacrificed to Kukailimoku. I, 35.
 Kalanimoku bears kahili over Kamamalu. I, 20.
 Kalaniopuu fan handle of discs, B. P. B. M., No. 5011. I, 16.
 Kamakahahei, Queen of Kauai. VII, 30.
 cape. VII, 54, f. 50.
 Kamamalu carries cape to England. VII, 17.
 Kamehameha I gives orders to bird-catchers. I, 34.
 presents to Vancouver cloak and helmets. I, 7.
 statue by Gould (back view f. 34). VII, f. 33.
 statue, history of. VII, 38.
 Kamehameha IV gives cape to Lady Franklin. VII, 28.
 Kamehameha V gives cape to E. Faulkner, H.B.M.S. Havannah. VII, 49.
 Kanaina buries his son Lunalilo with his cloak. I, 8.
 Kaucouco husband of Kamakahahei. VII, 30.
 Kanikawi, name of Kaumualii's malo. VII, 33.
 Kapena cape. I, 79, f. 110.
 Kapiolani Nui cape. VII, 50, f. 46.
 Kapiolani, Queen, cape. VII, 52, f. 47.
 cape, front. VII, 56, f. 51.
 Kauikauali, funeral of in 1855 sketched by P. Emmert. I, 20, f. 14.
 Kauila handles of kahili. I, 16.
 Kaumualii cape (Judd). I, 62, f. 60.
 cape (Riemenschneider), Kalaniana'ole collection. VII, 47, f. 43, 44.
 cordon of. VII, 30, f. 31.
 deposits helmets and two capes with Mrs. Whitney. VII, 31.
 visits Kamehameha and receives gifts. VII, 31.
 Kawanakoa, Prince David, collection of ahuula. VII, 52.
 Keaokulani, father of Kaumualii. VII, 31.
 Kearny cloak. I, 72, f. 95; VII, 39, f. 36.
 Kekaulike cape. VII, 48, f. 45.
 Kelly cloak without description or figure. I, 71.
 Keohokalole, mother of Liliuokalani. VII, 16.
 Keoloea, image described by W. Ellis. VII, 46.
 Keoua, fate of. VII, 31.
 Ki plant prototype of kahili. I, 14, f. 16.
 King, Captain, account of feather ornaments of Hawaiians. I, 4.
 Kiwala'ō cloak (called Queen's cloak). I, 58, pl. x.
 cloak, network. I, pl. xi.
 Kiwi feather cloaks in New Zealand. I, 14.
 Koae, Tropic bird. I, 11, pl. v.
 Kua feathers. I, 446.
 Kuahaliulani cape. VII, 21, f. 22.

- Kualii's descendants. VII, page 30.
 Kukalimoku. I, 31.
 Bishop Museum, Honolulu. VII, 58, f. 53, 54.
 Dominion Museum, Wellington. VII, 46, f. 42.
 list of images. I, 37; VII, 63.
 Newcastle-upon-Tyne. I, 439, f. 2.
 Oxford Museum. I, 440, f. 3.
 wooden image of (Ellis). VII, 58.
- Lee cape. I, 76, f. 103.
 Lefroy, G. B. Austen, sells Franklin cape to B. P. B. M. VII, 29.
 Lei (feather wreath). I, 26, f. 18, 19.
 bambu cases for. I, 27.
 imitations, by strings of *Sida fallax*; now by paper discs. I, 26; VII, 64, n. 8.
 Leiden ahuula. I, 74.
 Leihula cape. I, 79.
 Lelemakoolani, daughter of Kamakahelei, given to Cook. VII, 55.
 Liliuokalani cape. VII, 16.
 Judd interviews her. VII, 32.
 supposed in possession of malo. I, 81.
 Lisbon cloak. I, 77.
 London cloak, B. P. B. M., No. 958. I, 59, f. 51; VII, 19, f. 19.
 Looms unknown to Hawaiians. I, 50.
Lorius solitarius furnished the red feathers in Fiji. I, 3.
 Lucas cloak. I, 71, f. 93.
 Lunailo cloak buried with him. I, 63.
 Luschau, Dr. F. von, figures helmet from New Ireland. I, 40.
- Mackintosh, H. B., writes about Elgin cape. VII, 24.
 Mahiole, Cook's, at Wellington, N. Z. VII, 45, f. 41.
 defined. I, 3.
 Maui, B. P. B. M. I, 443, f. 5.
 Newcastle-upon-Tyne. I, 443, f. 7.
 not of Greek origin. I, 40.
 or helmets, list of. I, 42; VII, 59.
 Oxford Museum. I, 443, f. 8.
 Petrograd. VII, 8, f. 6, 7.
 Maidstone cloak. I, 71.
 Malo of Kaunualii. VII, 30, f. 31.
 of Kaunualii supposed in possession of Liliuokalani. I, 81.
 royal at Raiatea (Tyerman and Bennett). I, 446.
 Tahitian described by Cook. VII, 38.
 Mamo (*Drepanis pacifica*). I, 10, f. 5, d.
 cloak, estimate of James J. Jarves. I, 58.
 cloak of Kamehameha I. I, 58.
 Mills specimens taken near Olaa in Puna. I, 11.
 three specimens seen by author in 1890 on Hualalai. I, 11.
 Marquesan head-band of feathers. I, 445, f. 11.
- Mason, Prof. Otis T., first assisted in collecting material for list. I, page 57, note.
 Mats of feathers in British Museum. I, 36, pl. vi, p. 438, f. 1.
 Misfit front of capes. VII, 55, f. 52.
 Model of Hawaiian chief at Petrograd. VII, 6, 7, f. 4, 5.
 Munich cape (fragment). I, 75.
 Museo Arqueológico Nacional, Madrid, has helmets. I, 45, pl. vii.
 Museum in Petrograd. VII, 2.
- Nahienaeana in 1825 with lei, cape and kahili. I, 17, f. 10.
 Nahienaeana's pa'u now a royal pall. I, 59.
 Nets, bird-catching. I, 13.
 Network of Kiwaia's cloak. I, 54, pl. xi.
 of oloná. I, 50, pl. ix.
 Norwich Castle Museum capes. I, 451, f. 19, pl. lxvii.
- Nuuau, battle of, 1795; bones for kahili sticks. I, 17.
- Oldland, Mr. H., sends photographs of mats in British Museum. I, 37.
 Oloná base of cloaks. I, 50.
 nets. I, 59, pl. ix.
 scraping for net cord. I, 50, f. 43.
 Oo (*Moho nobilis*). I, 10, f. 5; 437.
- Paki gives Gorham D. Gilman human bone handle. I, 17.
 left two kahili sticks unfinished. I, 16, f. 11.
 Palekaluhi, A. K., knows of "Malo". VII, 32.
 Paris cloak. I, 73.
 Parker cape (Kuahaliulani). VII, 21, f. 22.
 Pa'u of a feather or cluster. I, 51.
 of Nahienaeana used as royal pall. I, 59.
 Pauahi cape (Mrs. Bishop). I, 60, f. 53.
 Peheapueo, a snare for owls. I, 13.
 Peleiholani claims for loss of cloak in Board of Health fire. I, 449.
 Perth Literary and Philosophical Society has cloak. I, 448.
 Peterson cape. I, 59, pl. xv.
 Petrograd discovers Cook relics. VII, 1.
Phætho æthereus should be *P. lepturus*. I, 11, 437.
 Phillips, Stephen W., gives cape to Peabody Museum, Salem, Mass. VII, 25, f. 25.
Pisonia umbellifera used for bird-lime. I, 3.
 Pittsfield Athenæum cape. I, 69.
 Pomare (Brassey) cloak. I, 71.
 Poomaikalani cape. VII, 54, pl. iv.
 Portlock and Dixon account of feather work. I, 7.
 Preservation of feather work. VII, 3.
Psittirostra psittacea. VII, 27.

- Pueo (owl) feathers used in kahili. I, page 12, f. 6.
 Pui, name of feathers over the rump. I, 13.
 Pupua, name of feathers from tail. I, 13.
- Queen Emma cape. I, 60, f. 55.
 Queen's cloak, see Kiwalaó. I, 58.
 Quetzalcoatl wears feather plumes. I, 2.
- Raiatea malo. I, 446.
 Red-tailed Tropic bird, Koae ula,
Phaethon rubricauda. I, 11.
 Reeve, James, Esq., Curator of Nor-
 wich Castle Museum, sends pho-
 tographs. I, 444.
 Reis cape. I, 79, f. 111; VII,
 30, pl. iii.
 Reynolds cape, Peabody Museum,
 Salem. VII, 25, f. 25.
 Rice, Arthur W., furnishes photo-
 graphs of Kamehamela statue. VII, 36.
 Richmond, Duke of, purchases ahu-
 ula. VII, 18.
 Riemenschneider, H., purchases the
 Whitney ahuula. VII, 47.
 Robeson cloak. I, 77.
 Row, William, gives cloak and hel-
 met to Newcastle Museum. I, 448.
- Saffron Walden cloak. I, 73, f. 97.
 Samoan color birds. I, 3.
 Santa Cruz feather money. I, 452, f. 20, pl.
 Ixix.
 Schmeltz, Director J. D., quotes
 story of dyed feathers. I, 13.
 Seafield, Dowager Countess of, pre-
 sents Elgin cape. VII, 22.
 Skins of red birds brought to Cook. I, 5.
 Spanish discoveries. I, 6.
 Spear (pololu kauila) often used as
 kahili stick. I, 15.
 Starbuck cape. I, 80, f. 13.
 Steen Bille cape, Copenhagen. I, 70, f. 91; VII, 26,
 f. 27, pl. i.
- Stewart, Rev. C. S., describes cele-
 bration in 1822. I, 18.
 Stokes, John F. G., studies tech-
 nique of feather work. VII, 55.
 St. Oswald, Lord, gives Cook relics
 to New Zealand. VII, 42.
- Svjatlovskij, Prof. Valdimir, makes
 known Cook relics in Petrograd. VII, page 2.
 Sydney cape, Cook. I, 4, 76, f. 1; VII,
 12, f. 12.
- Tahitian gorget. I, pl. ii.
 human figure, feathered. VII, 46.
 Technique, additional notes on. VII, 55.
 Teeth of fish in "Malo". VII, 35, f. 32.
 Temple oracle (anuu), model of,
 given to Cook. I, 30.
 Thompson, Dr. J. Allan, Director
 Dominion Museum, sends pho-
 tographs. VII, 42.
 Tortoise-shell handles of kahili. I, 16.
Touchardia latifolia, the plant fur-
 nishing oloná fibre. I, 50.
 Tropic bird (Koae). I, 11, pl. v.
 Tunstall Museum, note. I, 440.
 Tyerman and Bennett account of
 royal malo. I, 446.
- Valuation of ahuula. I, 55.
 Vancouver cape. I, 65, f. 75.
 Vancouver's account of feather work. I, 7.
 Victorian ahuula. I, 63, 78, 79.
 Vienna ahuula. I, 75, f. 101.
- Wäber cloak at Berne. I, 64, f. 66, 444, f. 12.
 Walcott, Allen M. (now Dr.), ques-
 tions former owner of Eheukani. I, 449.
 Welling cape. I, 68, f. 84.
 Whitney, Mrs. Samuel, ahuula sold
 at death in 1872. I, 42.
 Willoughby, Mr. C. C., sends photo-
 graphs from Peabody Museum,
 Cambridge. I, 444.
 Wilson, W. F., letter of, about Elgin
 cape. VII, 22.
 Windsor Castle cape. I, 78, f. 107, pl.
 xiv, d.
 cape. I, 79, f. 108, pl.
 xiv, c.
 cape. I, 79, f. 109, pl.
 xiv, b.
 cape. I, 64, f. 65, pl.
 xiv, a.
 cloak. I, 63, f. 62.
 cloak. I, 63, f. 63, pl. xiii, a.
 cloak. I, 64, f. 64, pl. xiii, b.



